

The National Art Theatre, by F. F. Mackay

MARCH 6, 1912

PRICE TEN CENTS

THE

NEW

YORK

# DRAMATIC MIRROR



White, N. Y.

ELSIE FERGUSON

Next Week: The Parlous Times, by Arnold Daly



WHITE NY.

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STANLEY PETERSON

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HALF A DOZEN FAVORITE ACTORS





THE NEW YORK  
**DRAMATIC  
MIRROR**

ESTABLISHED JANUARY 4, 1879



VOLUME LXVII

NEW YORK, WEDNESDAY, MARCH 6, 1912

No. 1733

## The Critics Criticized

**A**BOUT once a year, when other topics fail, the critics are set up as a target for shafts both derogatory and eulogistic. The open season for critics is now on, and we are learning over again the estimate that managers and critics place upon those who publicly sit in judgment of theatrical offerings. Naturally these estimates are colored by human nature. From force of circumstance a manager is inclined to approve any favorable remarks about his own productions, because they coincide with his view. A man is not likely to produce a play unless for one reason or another it strikes him as worth seeing, nor is he likely to value highly an opinion which frequently differs from his own.

On the other hand, anybody who makes a business of attending the theatre speedily loses his first jejune enthusiasm over mimic representations of life, and for continued enjoyment advances to an intelligent appreciation of what he sees on the stage. No critic ever amounted to anything without this qualification, for no man succeeds in interesting others in a subject which holds no interest for him. If he pretends not to enjoy his work he is either a poseur or no critic. He goes with almost equal pleasure to poor plays and good, because it is almost as important for him to see what should not be done as to see what should be done. This implies the formulation of certain principles for the critic to stand on, and of course, the application of these principles does not always lead to results that thrill the manager with joy, even when the manager thinks he is standing on identical premises.

Sometimes fault-finders gird at critics for not knowing the intricacies of stage-management or of playwriting, on the assumption that a man who cannot write a play cannot consistently profess to criticize one. By this same logic only painters can appreciate pictures and only sculptors can give just rank to a bit of statuary. Frequently an artist with a well developed, individual technique of his own, is the last person to rely on for unbiased opinions of others.

No sooner has the dramatic critic been accused of not understanding the difficulties of production than a second zealous searcher after truth declares that writers exhibit lamentable partiality in reviews. Being acquainted with certain actors and managers, the journalist—so runs the impression—tempers his remarks to avoid offending them. Although it is to be hoped that critics express themselves in a kindly fashion, even when condemning a play, it is nonsense to suppose that any sane man would shape his mental attitude toward dramatic art on the last of personal acquaintance. He could never hide the cause of such a performance and would instantly demolish his own prestige. A critic is deferred to only so long as his criticism is seen to be disinterested. The few instances in which journalists have attempted to set up other standards than their own honest opinions point the absolute futility of such a course, and newspapers as a rule are wise enough to maintain the appearance of independence by making independence a reality.

Whether critics should do more than review performances is also discussed pro and con. Most ambitious managers and playwrights, however, are not averse to criticisms that tell not only what a play is, but also wherein it may be improved. Although a mere report has its value as news, it contributes nothing toward progress, and that is the highest function of criticism. Managers are constantly trying to produce plays in a little better fashion than they have done before, and, perhaps, to produce

better plays, and they usually do not disregard the critic who can point out any improvement.

## Entr'acte Etiquette

**M**AN is a nomadic creature, and woman—either by force of inclination or by force of convention—has the fortitude to lag behind him in his restless peregrinations. For proof, the sociologist or the ethnologist—whichever it more concerns—has but to watch the species between acts at the theatre. After having once settled the multiplicity of details that constitute the process known as being seated, a woman usually stays put until the orchestra dashes into the recessional, and if some man, emboldened by her apparently placid acquiescence, necessitates her rising to let him reach the aisle, she resents *sotto voce* the upheaval caused by his passing. Occasionally a woman will justify her claim to the ballot by assuming the masculine privilege of joining the parade, and although she disproportionately clutters up the aisles, it is an encouraging sign for the suffrage cause.

Although the relaxation of a little movement is a decided relief between acts of most plays, it must be admitted that a general exodus to cramped lobbies or to neighboring hostleries is hardly practicable. For those who remain sedately planted, the entr'acte need not be a drab blank. Somebody in the vicinity is sure to be freeing his mind—or what he is pleased to call his mind—for the edification of the public. To listen is not to eavesdrop, and to abstain from listening amounts almost to an ostentatious slight. The monologist is invariably the same person that, in scarcely more subdued tones, continuously comments on the play while it is in action, and he could hardly understand the false delicacy of anybody reluctant to overhear his stimulating conversation.

Then the programme is an exhaustible mine of information for idle moments. You may not be able to find the cast in the volume, but there is little else which the enterprising publisher has not set forth to amuse and to instruct. Masculine and feminine fashions, as they are, will be, or may be; cosmetics of all known and many unknown varieties; an alluring directory of "classy" restaurants, where the giddy may reserve tables by telephone; cough drops, beverages, cigarettes, automobiles, and other appurtenances to a complete and contented existence—everything to gratify every sense except common sense. To plough through the dizzy array is enough to give one the feeling that he owns them, and that life has little more to offer.

Even entr'actes come to an end, and whether a man refreshes himself in the lobby, becomes a silent partner in neighboring conversation, or improves his mind with programme literature, the problem of proper demeanor finally solves itself by ending.

## Circumventing Shakespeare

**T**HE suggestion of M. H. SPIELMANN to avoid the consequences of that line in SHAKESPEARE's epitaph, "Cursed be he that moves my bones," by having a woman exhume the body, is the sort of quibble that would have delighted the Elizabethan playwright. Perhaps, if it had ever occurred to him, he would have incorporated the idea into another tragedy like Macbeth. The scheme is about as effective as its purpose—to find out exactly what SHAKESPEARE looked like and to determine which of the portraits of him are authentic.



# THE USHER



**N**OW that we have seen Sumurun we can understand rather more clearly the remarkable work that Gordon Craig has been doing in Russia in staging Hamlet. It is profitable to quote part of the account given in the *London Times* on Jan. 12:

"Every scene in the Hamlet has for its foundation an arrangement of screens which rise to the full height of the proscenium, and consist of plane panels devoid of any decoration. Only two colors are used—a neutral cream shade and gold. A complete change of scene is created simply by the rearrangement of these screens, whose value lies, of course, not so much in themselves as in their formation and the lighting. Mr. Craig has the singular power of carrying the spiritual significance of words and dramatic situations beyond the actor to the scene in which he moves. By the simplest of means he is able, in some mysterious way, to evoke almost any sensation of time or space, the scenes even in themselves suggesting variations of human emotion.

"Take, for example, the Queen's chamber in the Castle of Elsinore. Like all the other scenes, it is simply an arrangement of the screens already mentioned. There is nothing which definitely represents a castle, still less the locality or period; and yet no one would hesitate as to its significance—and why? Because it is the spiritual symbol of such a room. A symbol, moreover, whose form is wholly dependent upon the action which it surrounds; every line, every space of light and shadow going directly to heighten and amplify the significance of that action, and becoming thereby something more than its mere setting—a vital and component part no longer separable from the whole. Whatever Mr. Craig has done he has obviously done it not only with the touch of an artist, but also with all the care and reverence of a true lover of Shakespeare.

"To judge from his work he is not so much a revolutionary as a reformer. Far from being an enemy to theatrical tradition, he seems to realize better than any one how much valuable material for his art lies buried in that limbo of things forgotten. He has gone back over a field whose fertility so many have ignored, and drawn from it all that is best and most useful to him. Altogether the production is a remarkable triumph for Mr. Craig, and it is impossible to say how wide an effect such a completely realized success of his theories may have on the theatre of Europe."

At least, *THE MIRROR* can heartily agree with the

*Gazette-Times* of Pittsburgh on the subject of the insistent applauder in the theatre, the next to the worst pest in the audience. In season and out—more out than in—he claps and clamors, interrupting the action, drowning the dialogue, and distracting his neighbors. It is a positive pleasure to meditate on the punishment devised for his thoughtlessness in the next world. He is always a person without imagination, a person who fancies himself a leader in recognizing histrionic merit, a person who believes that hyperbole alone can convey his appreciation to the actor.

How we suffer from our friends! Any intelligent actor will tell you most emphatically that he would rather put an audience into a state of silent admiration than to evoke thunders of applause. The tense quietness means that he has woven a magic spell so wonderful, so delicate, that a single syllable jars the soul and perhaps splinters the witching charm. Few plays and few actors can pierce the heart like this, but when they do, an alien disturbance is the most exasperating tribute to their genius.

Only one other thing surpasses such gaucherie, and that is whispering during acts. At the premiere of *The Lady of Dreams* eight of these incorrigible nuisances, apparently imagining that they had bought out the entire auditorium, made themselves conspicuous examples of superlative ill-breeding. Nothing on earth could excuse such selfish disregard for the comfort and the rights of their neighbors—not even their excessive supply of jewelry.

Michelet (Jeanne d'Arc), speaking of English literature, says that it is "Sceptique, judaïque, satanique." In a note he says, "I do not recollect to have seen the word of God in Shakespeare. If it is there at all it is very rarely, by chance and without a shadow of religious sentiment." Mrs. Cowden Clarke, by means of her admirable "Concordance to Shakespeare," enables us to weigh the truth of this eminent French writer's remark. The word God occurs in Shakespeare nearly one thousand times, and the word heaven about eight hundred times. In the Holy Scriptures, according to Cowden, it occurs about eight hundred times. It is true the word often occurs in Shakespeare without a reverential sentiment; but M. Michelet says it never occurs with religious feeling (*un sentiment religieux*). This statement is almost as erroneous as that regarding the absence of the word.

*Oliver Twist* had hardly been completed in *Bentley's Miscellany* in 1838 before it began its dramatic career in such a poor version by George Almar that Charles Dickens was ashamed to be seen in the theatre. Dickens himself offered to dramatize his novel for Macready, and from that day to this nearly every decade has produced a more or less varied form of the popular narrative, and numerous famous actors have made their mark in some role from *Oliver Twist*. The latest author to attack the novel, J. Comyns Carr, is generally said to have acquitted himself creditably in comparison with others, and Sir Herbert Tree who produced the play in London certainly achieved success with it.

Charles Mestayer made his debut in the first American production of *Oliver Twist* on Jan. 7, 1839, at the Franklin Theatre. He was playing the title-role, while Nancy and Bill Sikes were Mrs. William Rufus Blake and Charles R. Thorne. Mrs. Thorne played the Artful Dodger, it is interesting to note, because Oliver himself is usually portrayed by an actress, among them being Maggie Mitchell and Marie Doro. Nancy Sikes is by some authorities ranked as Charlotte Cushman's greatest role. She began playing it at the old Park Theatre in February, 1839, and at various times she collected about her the best known actors of the day, including Peter Richings, William Chippendale, E. L. Davenport, and Lawrence Barrett. Succeeding Charlotte Cushman came Fanny Wallack, Rosa Eyttinge, Fanny Davenport, Matilda Heron, Lucile Western, and Elita Proctor Otis. Among the Fagins have been J. W. Wallack, Jr., and James A. Herne. John L. Toole came from England to play the Artful Dodger. Americans who have done the role are Tom Johnson and James Lewis. John Sefton, William Warren and George Holland have all made their mark as Beadle Bumble. The present cast is fairly comparable with the famous aggregations that have played *Oliver Twist* in the past.

J. W. Hamer in his column recounts the story of a proverb contest in the Friars' Club one dull day. It was started by George Heban who remarked, "All is not gold that glitters." John Rumsey yawned and added, "It's a long lane that has no turning." Opening his eyes, William Collier murmured, "He who laughs last is an Englishman." Nobody competed after that.



Byron, N. Y.

Law Fields.

Joe Weber.

William Collier.

Lillian Russell.

FROM WEBER AND FIELDS'S MEDLEY, HOKEY-POKEY





# THE NATIONAL ART THEATRE

BY F. F. MACKAY



**A** GAIN and for the fourth time within the last twenty years, the subject of an American Art Theatre comes up before the theatregoing public and those who love dramatic art. It is now something more than twenty years since Thomas Keen and myself introduced this subject, by an article which appeared in one of the papers of the day, and we suggested Washington as the proper location for a National Art Theatre.

The matter was not continued with the necessary energy and capability to accomplish anything; and so the matter died out, apparently, until about seven or eight years ago, when a group of men, headed by J. I. C. Clark, formed a society called the National Art Theatre Society of New York.

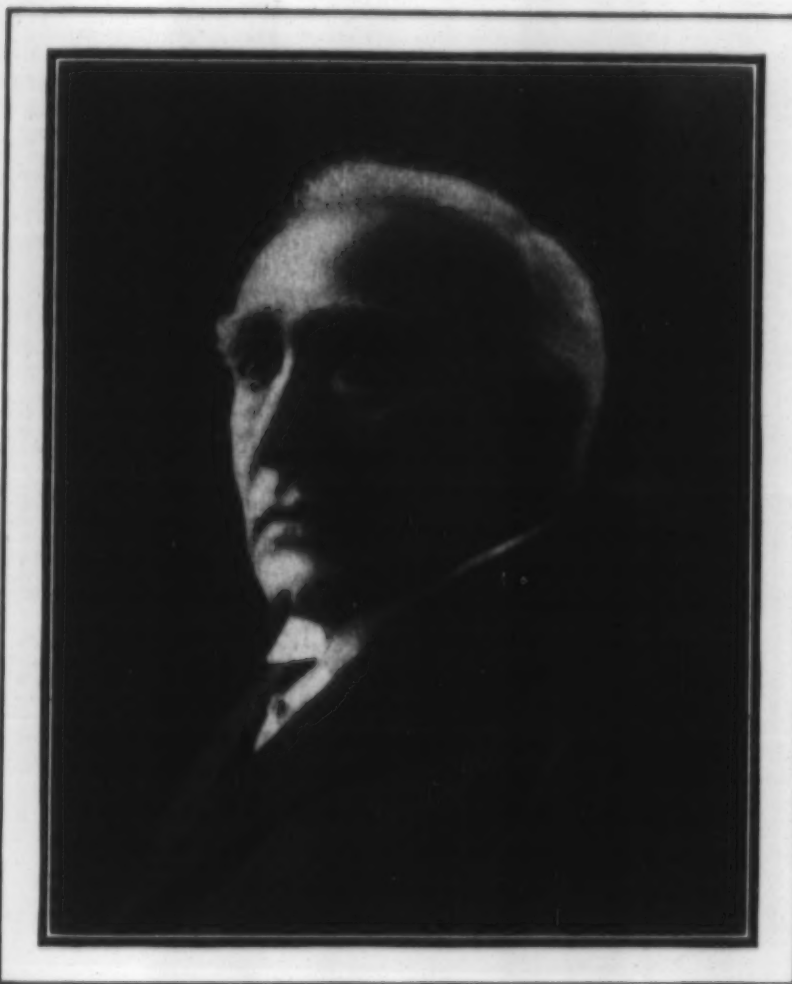
For about three years a group of men under Mr. Clark's leadership gathered about them all the knowledge that they were able to possess from agents in Europe relative to the form of theatres, their capacity as to number of audience, and such other details as would enable this society to formulate a proposition to men who might have sufficient capital to endow a national theatre.

This society had their monthly meetings, employed a secretary and a stenographer, and published a great many articles. They held a great many meetings and discussed the subject of the necessity and advantage of having a National Art Theatre in New York.

But one of the members, who was a very important manager at the time, took advantage of the situation—gathered about him a number of capitalists, and succeeded in persuading them to invest a very large amount of money in building a theatre. A very grand and beautiful theatre was built in New York city. There had been no lack of money to accomplish a most perfect and beautiful theatre; there had been no lack of money to engage a corps of actors and actresses, and the whole matter seemed to be placed in the hands of very capable directors; but one of the first defects discovered was that the house was entirely too large for the presentation of drama. It must be remembered that dramatic art has its limits with regard to ray of sound and point of sight far within the limits of opera; for in the opera while the pantomime of the play may be seen at a great distance, the pleasure of the opera comes to the auditor in listening to tones of the voice rather than to the form of the words, and it seems to make little difference to American audiences whether the opera be sung in Italian, or German, or English, the entire appeal is to the love of music, and music appeals first, last and all the time to feeling.

The Dramatic Art, as it is called in presenting and illustrating the works of dramatic authors, consists in presenting the words of the author, so that they may be heard and understood; and the great art of the dramatic artist is to do the cause of the words. In doing the cause of the words, gesture and pose are largely a part of it, but nice, perfect articulation and correct tones of the voice with a thorough knowledge of the psychology of the author to be presented are an absolute necessity for the perfect presentation of dramatic art. While such plays as *Macbeth*, *Julius Caesar*, and *Midsummer Night's Dream* might be presented in a large theatre, because the first two are largely declamatory in force and the latter largely spectacular, yet for the presentation of comedy, where the actors must assume a moderate force and where it is necessary that the face should be seen expressing the feelings of the actor, or his imitation of the feelings while presenting the author, the theatre should not exceed a seating capacity of fifteen hundred people.

And here is where the trouble always begins: when a group of men talk about endowing a national theatre, the capitalists desire, always, to realize upon



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their financial support; and there is no doubt in my mind that if the financial support were continued for from three to five years, even in a small theatre, the theatre would in time repay all capital invested and with fair interest for the use of it.

Aside from the actual building called the theatre, in order to make a successful national art theatre there must be a conservatory attached where acting can be taught as an Art with its underlying science, which science is a knowledge of human emotions, as they may be observed and studied in the great, broad field of nature. All great actors and actresses have studied in the open field of nature, observing tones of voice and characteristic movements of people, and where the mimetic force is large and there is a fair proportion of imagination, the dramatic aspirant may achieve success through study and earnest application under the direction of a competent director or teacher of the art. Such a conservatory is absolutely necessary as the first part of a national theatre; and thus far the building of a theatre and the development of dramatic art in America has been largely suppressed because the love of financial gain is so much greater than the love of art, that those who buy art, for instance, always measure its value by the amount of money they have paid for it, and thereby make money the standard by which to judge of the merit of the sculptor, the painter and the actor. This statement is easily proven by referring to the purchase of paintings, the purchase of sculpture and by reference to the salaries of opera singers and by reference to the salaries of important or prominent actors and actresses. When a man shows you a painting in his house, the first thing he says, usually, is: "This cost me \$60,000"; if it is a piece of sculpture, he tells you it cost him \$40,000, and if he is acquainted with a celebrated opera singer, he will say: "Well, you know she gets \$20,000 a week"; and if he has a friend among the actors, he says: "Why, he's great, he's great; he made \$600,000 in one year by acting." Until the American peo-

ple learn to appreciate art for itself, and its educational effect upon the general community, it is scarcely probable that there will be found any group of men ready to invest the necessary money for the establishment of a theatre to be called the National Art Theatre of America.

Again, there is another peculiar mental condition that has a tendency to stop the progress of the American Art Theatre, and that is that the American theatregoers and operagoers and managers of the same are always seeking foreign talent instead of looking at home and cultivating that which lies within their own immediate country. But the American people are progressive. By and by the utilities of life will all be accomplished by them, and they will tire of the everlasting struggle of following after and worshipping the glamor of the almighty dollar. They will desire something that will be satisfactory to their mental conditions as well as their physical comforts, and when that time arrives we shall perhaps find men who are willing to endow a theatre and establish a conservatory where actors may learn their Art by knowing the science which underlies every art, and which the present mode of theatrical management does not furnish them.

Acting is the art of representing human emotions by a just expression of the natural and artificial language. If it be the art of representing, then the artist or aspirant must know the emotion to be represented; and what opportunity is there at present for the American actor to learn the science of his art, which means a full and thorough study of all human sensations and their just and true mode of expression. There is a technique to acting, as there is a technique to every art. The technique of acting is simply the formulated action of the vocal or-

gans and the gestures and pose of the body in expressing sensations in nature. Undoubtedly these factors can be studied the same as any other science can be studied, and instead of guessing at his work, the actor who should know how to analyse the expression of joy, of sorrow, of anger, of hatred might become a dramatic artist. Let us hope the time will come when we shall feel the necessity of having this great, broad art, which is more largely patronised by all enlightened people than any other art extant, carefully studied and truthfully presented. Theatrical effects may entertain, but truth is a more forceful educator and thereby more lasting.

Acting is not only an entertaining force, but it is an educational force, and in its entire career from Aeschylus to the present time acting has never begotten wars nor engendered crime. Think of it!

*F. F. Mackay*

## GOSSIP.

Bruno Granichstaedten, the composer of the opera, *The Rose Maid*, is the first of the successful foreign opera writers to be present at the American premiere of his work.

The annual published by *The Era*, London, is a comprehensive book giving a complete record of the past year in England. It is profusely illustrated, and includes articles on subjects of interest to the profession.

From E. R. Robinson, Troy, N. Y., comes a list of rare books of interest to the American bibliographer. Mr. Robinson is offering for sale over four hundred volumes of Americana.

Haddon Chambers, author of *Passers-By*, has settled for the Winter in Nice, France, where he is at work upon another play.





# PLAYS OF THE WEEK



## NEW YORK.

**Astor.**—THE GREYHOUND. See below.  
**Belasco.**—DAVID WARFIELD IN THE RETURN OF PETER GRIMM. Very popular spiritualism.  
**Broadway.**—WEBER AND FIELDS'S JUBILEE. Revival of burlesque.  
**Casino.**—SUMURUN. Gorgeous pantomime.  
**Century.**—THE GARDEN OF ALLAH. Beautiful spectacle of Sahara.  
**Cohan.**—GEORGE M. COHAN IN THE LITTLE MILLIONAIRE. Typical Cohan "show."  
**Comedy.**—BUNTY PULLS THE STRINGS. Splendid Scotch comedy.  
**Criterion.**—ETHEL BARRYMORE IN COUSIN KATE AND A SLICE OF LIFE. Delightful comedy.  
**Daily's.**—THE TRUTH WAGON. See below.  
**Empire.**—MRS. FISKE IN LADY PATRICIA. Whimsical comedy.  
**Fulton.**—ELSIE FERGUSON IN THE FIRST LADY IN THE LAND. Admirable historical romance.  
**Gaiety.**—OFFICER 666. Amusing comedy.  
**Garrick.**—LOUIS MANN IN ELEVATING A HUSBAND. Domestic drama.  
**Globe.**—EDDIE FOY IN OVER THE RIVER. Good vaudeville.  
**Harris.**—THE TALKER. Original drama excellently played.  
**Herald Square.**—EVERYWOMAN. Popular morality play.  
**Hippodrome.**—AROUND THE WORLD. Mammoth and effective spectacle.

**Hudson.**—MADAME SIMONE IN THE LADY OF DREAMS. Beautiful poetical romance.  
**Kickerbocker.**—KISMET. Gorgeous Arabian melodrama.  
**Liberty.**—MARIE CAHILL IN THE OPERA BALL. Amusing and tuneful.  
**Lyceum.**—GERTRUDE ELLIOTT IN PRESERVING MR. PANMURE. See below.  
**Lyric.**—LITTLE BOY BLUE. Attractive musical comedy with Scotch atmosphere.  
**Magine Elliott's.**—THE BIRD OF PARADISE. Picturesquely staged and competently acted.  
**New Amsterdam.**—OLIVER TWIST. Notable all-star revival.  
**Park.**—THE QUAKER GIRL. Charming English musical comedy.  
**Playhouse.**—BOUGHT AND PAID FOR. Strong drama and superlative comedy.  
**Republic.**—THE WOMAN. Realistic political melodrama.  
**Thirty-ninth Street.**—THE BUTTERFLY ON THE WHEEL. Effective drama, well played.  
**Wallack's.**—GEORGE ARLISS IN DISABILI. Interesting historical play.  
**Winter Garden.**—Reviewed next week.

## BOSTON.

**Boston.**—THE FARMERS IN THE LITTLE REBEL. Well staged Civil War drama.  
**Colonial.**—THE ROSE MAID. Latest Viennese importation.

**Hollic Street.**—JAMES K. HACKETT IN THE GRAIN OF DUST. Wall Street drama.  
**Majestic.**—THE CHOCOLATE SOLDIER. Popular, perennial.  
**Park.**—THE COUNTRY BOY. Rural and city comedy well contrasted.  
**Plymouth.**—THE DEEP PURPLE. Vivid melodrama.  
**Shubert.**—JOHN MASON IN AS A MAN THINKER. Popular and intelligent.  
**Tremont.**—THE MAN FROM COOK'S. Lively musical comedy.

## PHILADELPHIA.

**Adelphi.**—OVER NIGHT. Pleasing farce-comedy.  
**Broad.**—WILLIAM H. CRANE IN THE SENATOR KEEPS HOUSE. Domestic drama.  
**Chestnut Street Opera House.**—EMMA TRENTINI IN NAUGHTY MARIETTA. Pretty musical comedy.  
**Forrest.**—HEN-HUB. Spectacular revival.  
**Garrick.**—REBECCA OF SUNNYBROOK FARM. Charming romance.  
**Lyric.**—THE BLUE BIRD. Symbolical fairy play.  
**Walnut.**—TRIXIE FRIGANZA IN THE SWEETEST GIRL IN PARIS. New attraction.

## CHICAGO.

**Americas.**—THE ROSE OF ANNETTE KELLERMANN. Aquatic.

**Panama and Musical and**

**Blackstone.**—BLANCHE BATES IN NOBODY'S WIDOW. Light comedy.  
**Chicago Opera House.**—CHARLOTTE WALKER IN THE TRAIL OF THE LONESOME PINE. Romance of Southern mountains.  
**Cort.**—MARGARET ILLINGTON IN KINDLING. Thoughtful play well done.  
**Colonial.**—THE PINK LADY. Pretty and tuneful.  
**Garrick.**—LITTLE WOMEN. Dramatization of a juvenile classic.  
**Grand.**—IRISH PLAYERS. Repertoire of interesting dramas.  
**Grand Opera House.**—OFFICER 666. Good cast in amusing farce.  
**La Salle.**—LOUISIANA LOU. Serviceable plot, pleasing music, good company.  
**Lyric.**—DRAMA PLAYERS. Repertoire of modern plays.  
**Illinois.**—ANNA HELD IN MADMOISELLE INNOCENCE. Pulchritudinous musical comedy.  
**McVicker's.**—MOTHER. Domestic romance.  
**Olympic.**—THE WOMAN. Political melodrama.  
**Powers.**—HELEN WARE IN THE PRICE. Strong drama.  
**Princess.**—BUNTY PULLS THE STRINGS. New company in witty Scotch comedy.  
**Studebaker.**—THE GREYHOUND. Striking melodrama.  
**Whitney.**—CHARLES CHERRY IN HIS NEIGHBOR'S WIFE. Light comedy.

## LYCEUM—PRESERVING MR. PANMURE.

Comedy in four acts, by Arthur Wing Pinero. Produced by Charles Frohman, on Feb. 26.

The Right Hon. Reginald Stulkeley, M. P. . . . . Lumden Hare  
 Talbot Woodhouse . . . . . Alexander Scott-Gatty  
 St. John Panmure, J. P. . . . . William McVay  
 Elfrid Hebblethwaite, M. P. . . . . Frederick Powell  
 Hugh Loring . . . . . Ralph Nairn  
 Brabner . . . . . W. H. Dupont  
 Kitts . . . . . John Rogers  
 Grant . . . . . Charles Dowd  
 Mrs. Panmure . . . . . Teresa Maxwell Conover  
 Myrtle . . . . . Mona Hungerford  
 Mrs. Hebblethwaite . . . . . Annie Esmond  
 Dulcie Anstice . . . . . Isabel Irving  
 Miss Stulkeley . . . . . Elizabeth Fagan  
 Josepha Quarendon . . . . . Gertrude Elliott

English comedy, as exemplified by Preserving Mr. Panmure, may be an improvement upon American comedy, as exemplified by White Magic, but even Preserving Mr. Panmure has so many defects that Gertrude Elliott is not likely to appear indefinitely in the role of Joseph Quarendon. If Mr. Pinero's play lasts the season out at the Lyceum, it cannot complain of its treatment in New York. Whether or not the play has been rigorously Americanized, the programme does not explain, but certainly it indulges in more boisterous situations than former importations from London have accustomed us to expecting. Part of the audience laughed immoderately at the pugilistic climax in the third act, but the effete orchestra remained rather stolidly unmoved by this and other comic business.

Of such business, Mr. Pinero has furnished a considerable amount; in fact, the humor resided more in this than in lines, and had the actors been able to seem less conscious of the funny things they were doing, the effect would have been much more commendable. Either through hasty preparation, which showed rather painfully at times, or through some other more incurable defect, they did not always escape the appearance of artificiality in their vivacity.

Perhaps they felt that the tempest was bounded by the proverbial teapot; certainly the audience felt so. Josepha Quarendon had been kissed—kissed by a man. Now, that would not seem an abnormal occurrence, because Josepha was a pretty girl. But Josepha, although a governess to Myrtle Panmure, was from rather aristocratic parentage that had not bequeathed worldly goods with their aristocracy. Nearly indignant and wholly indignant, Miss Quarendon decided that honor demanded her withdrawal from Mr. Panmure's roof, because he was the guilty man. In vain Mr. Panmure protested that it was merely a parental salute, expressing his thanks to Josepha for preparing his sermon for evening prayers. Josepha relented, only so far as to shield Mr. Panmure from the suspicion of his wife. In so doing—she let the odium of such ungentelemanly behavior rest on the Right Honorable Reginald Stulkeley, M. P.; Talbot Woodhouse, Alfred Hebblethwaite, and Hugh Loring, and blighted the mental quietude of Mrs. Stulkeley and Dulcie Anstice, the latter being Mr. Loring's fiancée. Although Mr. Panmure was inclined to let the matter drop, his militant spouse coerced him into cross-examining the victims of suspicion. The victims, however, ferreted out his secret, but Talbot Woodhouse, to avert domestic disaster, confessed himself the guilty man, and for his bravery received from Mrs. Panmure the badge of the Higher Soula. After this nothing would do but that he should marry Josepha. This culmination, however, was unnecessarily delayed for another act by the rivalry of Mr. Stulkeley, who drew lots with Talbot to decide who should propose first to Miss Quarendon. The bride-elect returned her answer by making them draw lots again, but as she wrote "Lucky man" on both ballots and allowed Mr.

Woodhouse to draw first, her choice between them could not be doubted.

The author's fertility of invention and facility of mechanism has become almost a fetish among the uncrowned playwrights, and these qualities have not deserted him. Whether the whole thing is worth inventing is open to argument; certainly it is a flimsy affair at best, and not ornamented with any extravagant supply of wit in the lines, which are easy and amusing, but too often out of key with the spirit of the plot. Mr. Pinero has written a farce as if it were light comedy, and the actors consequently could make it neither one nor the other.

Miss Elliott is starring in a role which is not a star role. One spends much of the time waiting for her to appear on the stage, and the rest of the time waiting for her to scintillate. The best lines are not hers, and she merely assists in the best scenes. Consequently Josepha is an ominous rather than a comic personage. William McVay has a role much richer in opportunity, and he plays it for all it is worth—sometimes for more than it is worth. Not infrequently, his effectiveness would be heightened by shortening his scenes, because he reaches his climaxes before the situations are ended. His support is competent, however, and the remainder of the cast deserve the same adjective.

Annie Esmond, Isabel Irving, Mona Hungerford, and Ralph Nairn individualize their roles more distinctly than the others. Miss Esmond has a firm hand on her role, Miss Irving is a radiant picture, Miss Hungerford is an abnormally rhetorical child, and Mr. Nairn is consistently a sportsman. Lumden Hare and Alexander Scott-Gatty do not contrast their roles sufficiently, and Frederick Powell acts as Mr. Panmure would act in his position. Teresa Maxwell Conover and Elizabeth Fagan, pair off in the same way, one role seeming to be a continuation of the other, at least in spirit. They are all intelligent actors, working hard with slight material.

## HUDSON—THE LADY OF DREAMS.

Romance in four acts, adapted by Louis N. Parker, from the French by Edmond Rostand. Produced by the Liebler Company, on Feb. 28.

Melissinda . . . . . Madame Simone  
 Sorismonda . . . . . Margaret Wycherly  
 Bertram of Allamannon . . . . . Julian L'Estrange  
 Geoffrey Rudel . . . . . A. E. Anson  
 Brother Trophimus . . . . . George Farnen  
 Erasmus . . . . . Charles Francis  
 Squarciafeco . . . . . Geoffrey Stein  
 Knight of the Verdant Armour . . . . . Gordon Burley  
 Master of the Ship . . . . . Charles E. Bunnell  
 Pegofal . . . . . Wilfred Forster  
 Bruno . . . . . Claus Bogel  
 Trobaldo . . . . . Winthrop Chamberlain  
 Francis . . . . . F. Broadhurst Vernoy  
 Bistagno . . . . . Frank Richter  
 Juan, the Portuguese . . . . . Edward Lester  
 Marrias of Alguies-Mortes . . . . . George Sheldon  
 Pilot . . . . . F. L. Davis  
 First Pilgrim . . . . . Johnstone May  
 Second Pilgrim . . . . . Herbert Grigsby  
 Third Pilgrim . . . . . John Havelock  
 Fourth Pilgrim . . . . . Horace Greet  
 Fifth Pilgrim . . . . . Homer Kiddon  
 Niccoloso . . . . . Joseph Valtin  
 Sailor . . . . . Horace Weeks

Rostand's second drama, the latest of his works to cross the sea, is in some respects the most beautiful of the lot, for it shows his idealism in its extremest form. Although the production of La Princesse Lointaine in the Spring of 1893 at the Théâtre de la Renaissance, in Paris, achieved no striking success, even with Sarah Bernhardt in the title-role, the romance is in every way worthy of the beautiful presentation which Liebler and Company have given it, because of its lofty conception and its graceful expres-

sion. The Lady of Dreams—which, by the way, is not the best translation that Louis N. Parker might have found for the title—is unlikely to touch a sophisticated Broadway audience poignantly, since its Gallic Puritanism is as far away as the Princess, herself; but for all that a nobler voicing of youthful ideals could hardly be imagined. In high-hearted days, one gladly casts away passion to live content in fine spirituality as Melissinda did, but most of us reserve the spiritual pinnacles of life for only occasional trips away from the expedient necessities of commoner existence. We can't—or, at least, we think we can't—remain on the tablelands of purity and faith.

Therein Melissinda proved herself a poetic heroine, and in turning finally from Bertram of Allamannon converted the drama from pretty romance into an exposition of the truth that Rostand was preaching. Having heard of Geoffrey Rudel, troubadour of Aquitaine, who sang of her loveliness and goodness, Melissinda already loved the poet without ever having seen him, but when he sailed dying across the Mediterranean to the shores of Tripoli and sent his comrade Bertram to bring her to his caravan, the Princess forgot her dreams of Geoffrey and fell madly in love with the warrior who had won a valiant way to her side over the bodies of her imprisoning guards and the Knight of Verdant Armour. Enticing Bertram to remain with her, Melissinda closed the casement overlooking the sea, to shut out the sight of the caravan, but neither was happy in treachery to Geoffrey, and when a breeze flung the window open and showed the white sail which indicated that Geoffrey still lived, they hastened out to the boat. No sooner had she met the poet than his soul, looking from his eyes, transferred her into his ideal, and though the poet died, she could not relapse into her earlier self. Leaving Bertram to lead the adventurers in Geoffrey's stead, she went away in her garlanded craft to live with the truth she had learned.

When a poet writes a play the poetical character embodying his tenets need fear nothing; consequently the passive but firm faith of the singer triumphs over the military activity of Bertram. A short role, Geoffrey is yet the mainspring of the plot. Such A. E. Anson made him by a well-nigh flawless bit of acting, absolutely sincere in spirit and melodious in diction. Nothing on the New York stage this season can compare with Mr. Anson's consummate delicacy and skill in this role.

Melissinda, of course, requires more variety; she must be queenly, wistful, wary, alluring, fervid, and exalted by turns. Madame Simone was every bit of this. In the manner to which we have become accustomed, she half chanted many of her speeches, but without monotony. Although her voice is thinner than Bernhardt's, it indulges in staccato only when she chooses to allow it. Always Madame Simone is an artist, and at least once she inspired real emotion, which is a difficult feat in a lyric drama of such lofty dignity.

Bertram was the remaining angle of the triangle, the warrior who, under temptation, played false to his friend, and who was rather reluctantly reclaimed in the end. Aside from his recitation of the song, Julian L'Estrange was only moderately successful in the first act, but during his encounter with the Princess in her palace the more active episodes spurred him to greater surety and spontaneity, and even during the last act he made his silence significant by his attitude.

Squarciafeco, the type of the realist who could not understand idealism, was dashed effectively and rapidly upon the canvas by Geoffrey Stein. That his volubility greatly assisted in the task does not detract from his notable success. F. L. Davis, as the scoffing pilot, had one or two significant lines. George Farnen, Gordon Burley, and one of the pilgrims—Horace Greet, at a guess—also caught the spirit of the drama



at times. The remainder of the cast simply showed how unfitted the rank and file of the profession are for rendering poetic lines. Trained in the prevailing realistic style, their imaginations are powerless to jump the hedge into lyricism.

Although the scenes are constructed on the dramatic principle of presenting two antithetic forces, and although they are varied in sequence, *The Lady of Dreams* moves slowly, and that to many will seem a serious defect. A failure to find ample ethic and aesthetic compensation in lines, characters, atmosphere and setting is a matter of personal taste, but anybody who cares for artistic work must extract substantial satisfaction from the performance. The *Lady of Dreams* is the sort of thing that should have been done at the New Theatre.

#### PROSPECT—BARRIERS BURNED AWAY.

Romantic drama in four acts, by George Middleton, from the novel by E. P. Roe. Produced on Feb. 26, by the Prospect Theatre Stock company.

Dennis Fleet ..... Paul McAllister  
Mrs. Fleet ..... Gertrude Clair  
Mr. Ludolph ..... Edwin B. Bailey  
Christine ..... Irene Timmons  
Susie Winthrop ..... Sue Fisher  
Mr. Meilen ..... Laurence Dunbar  
Berthold Bruder ..... Harmon MacGregor  
Mrs. Bruder ..... Margaret Lee  
Bill Cronk ..... Elbert Benson

*Barriers Burned Away*, a play of melodramatic interest, has been seen on the road during the past two seasons, where it has met with success. The dramatic version by George Middleton has resulted in a stage production that, while not strikingly original, is well constructed. It reveals an interesting story well stocked with highly flavored situations and sensational episodes that brought forth laughter, tears and applause as the emotions were touched.

The plot is largely woven around the life of Dennis Fleet, an art student, who when he finds himself stranded in Chicago secures a situation as porter with a Mr. Ludolph, a wealthy art dealer. He has saved Ludolph's daughter from serious injury when her horses became unmanageable while out driving. He realizes the difference between their stations, but is bent on establishing normal, healthy relations between employer and employee. He emphasizes the value of personality and human touch in preventing the young woman, as far as possible, from becoming the snob and skeptic that so challenges fundamental American social principles. After the great Chicago fire Dennis is brought back to his old home suffering from exposure and fatigue. While recuperating he is visited by Christine, who, bereft of father and fortune, declares her love for him now that the barriers have been burned away.

Paul McAllister reveled in and did not overdo a part that called for self-sacrifice, tenderness, courage, devotion and even piety. Laurence Dunbar admirably portrayed an unscrupulous real estate dealer. Harmon MacGregor played in excellent fashion, even though his use of the German language left something to be desired, and Elbert Benson gave an admirable character sketch. Irene Timmons scored in the thankless role of Christine. Sue Fisher gave a sympathetic delineation of Susie Winthrop, and Gertrude St. Clair and Margaret Lee were in admirable character sketches.

This week, All On Account of Eliza.

#### ASTOR—THE GREYHOUND.

Melodrama in four acts and six scenes, by Paul Armstrong and Wilson Mizner. Produced by Wagenhals and Kemper, on Feb. 29.

Louis Fellman ..... Henry Kolker  
Jack Fay ..... Jay Wilson  
J. Crawford Alexander ..... Douglas J. Wood  
Baroness Von Hilde ..... Elita Proctor Otis  
McSherry ..... Robert McWade, Jr.  
Claire Fellman ..... Louise Woods  
Mrs. Fagin ..... O. Fairbanks Murray  
Murray ..... Carl Harbaugh  
Henry Fenmore Watkins ..... Elmer Grandin  
Nettie ..... Gladys Murray  
Elta ..... Crosby Little  
Mrs. Foster Allen ..... Jennie Eustace  
Porter Allen ..... William Lyons  
Percival Allen ..... David Burton  
Bess Allen ..... Bernice Golden  
Bob Kirk ..... Carl Eckstrom  
Maid ..... Nora Gordon  
Smoking Room Steward ..... F. Cecil Butler  
Ying Lee ..... Le Roy Clemens  
Isadore Knobb ..... James Murdoch  
Montgomery Smith ..... James Du Sang  
Van Rensselaer Jones ..... Harry Ranken  
Truly Ewers ..... Loretta MacDonald  
Meta Train ..... Stella Knowles

Two decades hence, some manager will doubtless be reviewing *The Greyhound* as an archaic example of early Twentieth Century melodrama for the theatre-goers to laugh at, but just at present it seems to be a very up-to-date affair. Its external embellishments do indeed belong to this generation, but the heart that gives *The Greyhound* life is undated; it belongs to every period. Suffering heroine, diabolical villain, omniscient hero, slangy comedian, and lamblike dupes have thrilled the unsophisticated since the drama was born. If *The Greyhound* differs from its predecessors, it is because the centre of interest has shifted from the hero to the villain, as the title suggests, for the *Greyhound* is the alias of a famous crook, Louis Fellman. He and his evil gang walk away with the play, so far as the dramatic effect is concerned, and one cares little what becomes of the heroine after the ingenious Mr. Fellman jumps overboard.

He took passage on the *Mauretania* after encouraging his wife to commit suicide. Of course, she had been resuscitated by the ubiquitous McSherry, who immediately started with her to her family in England. McSherry then proceeded to foil the conspira-

tors right and left, with the aid of Murray, a useful detective. Louis had extracted a check for fifty thousand dollars from Mrs. Foster Allen, on the pretence of buying off Bob Kirk, a struggling young architect, from marrying Bess Allen. McSherry rescued this check at the point of the pistol, and reunited the lovers. Jack Fay, alias the Pale Face Kid, started a game of poker, which McSherry spoiled by dealing a straight flush to Bob Kirk. This flush reduced Jack to beggary and enabled Bob to marry a dozen wives—had he only been a Mormon. Baroness von Hilde, otherwise Deep Sea Kitty, ensnared young Percival Allen and through her pseudo-barrister, J. Crawford Alexander, who was known in the rogues' gallery as Whispering Alex, held up Mrs. Allen for five thousand dollars' damages for breaking off the engagement. By wireless, McSherry obtained Kitty's past history, which opened Percival's eyes and abrogated the pecuniary arrangement. Finally, McSherry gave the *Greyhound* a glimpse of Claire, the wife who was supposed to be dead, which drove the quaking villain to jump overboard and end the absurd story.

The few romantic episodes were mercifully and wisely cut short, for the audience was sufficiently incredulous to be unduly amused by them. Only the comedy was accepted at face value, and the dramatic incidents skated through only by virtue of their skillful acting.

An unusually intelligent cast has been selected, and they played spiritedly with all the appreciation of experienced workers for effective lines and theatrical situations. Wild flourishes have been shorn away, for this is modern melodrama, and they behave as normal human beings would behave in such circumstances, if by any stretch, normal persons could be imagined in such complications. Henry Kolker and Robert McWade, Jr., rely on virile force; Jay Wilson delivers his low comedy with apparent unconsciousness; Elita Proctor Otis does the gorgeous lady villain brilliantly; Douglas Wood is as sleek as hair oil; Louise Woods suffers with every appearance of spontaneity; Elmer Grandin draws a diverting portrait of the rural American. Plenty of other competent actors move about the decks of the *Mauretania*—Jennie Eustace, William Lyons, David Burton, Bernice Golden, Carl Eckstrom, and Carl Harbaugh. In the preliminary act G. Fairbanks Murray and Carl Harbaugh gave valuable support.

The small sections of the *Mauretania* which could be reproduced on the stage of the Astor were effectively presented, and gave one nearly all the desirable sensations of an ocean voyage. Judging from the interest displayed by the audience, this *Mauretania* will be a long time coming into dock.

#### AMERICAN ACADEMY MATINEE.

Neither of the plays in the American Academy matinee at the Empire Theatre, on Feb. 29, was particularly moving slowly, and that too many will ticularly startling, and Mrs. W. K. Clifford's three-act comedy, *The Modern Way*, was distinctly dull, both in its composition and in its acting. Its lines, although not absolutely devoid of humor, needed the illumination of experienced actors. Mary Peticolas had the sole honor of making her characterization interesting; all the others were as monotonous and unconvincing as the story. It takes three acts to show a very idiotic hero, Freddie Gaysford, that he loves his platonic friend, Margaret Wake, and that Sybil Dolwin's refusal was the best thing that ever happened to him. As there are several other near love affairs in the comedy, the characters talk of nothing else of any moment from beginning to end. The cast follows:

Lord Gaysford ..... Guthrie McClintic  
Luke of Loxham ..... Frederic Bond, Jr.  
Algernon Wake ..... Frank W. Boeckel  
Gerald Massington ..... F. Seril Peck  
Cyril Tremayne ..... Dillon M. Deasy  
Benson ..... Maurice Sylbert  
Sir George Sileot ..... Gordon Gunliss  
Rucker ..... Dorothy Elia  
Margaret Wake ..... Frances Ferne  
Jennie Calson ..... Dorothy Gwynne  
Sybil Dolwin ..... Ellen Kræer  
Hon. Mrs. Massington ..... Mary Peticolas  
Mrs. Calson ..... Helena Francis  
Lady Gaysford ..... Maude Eddy  
Mrs. Merlin ..... Marguerite Patterson  
Lady Sileot ..... Elizabeth Eyre  
Maid

The tragic curtain-raiser, *Publicity*, by MacGregor Bond, being a simpler and more lurid affair, was much better suited to the abilities of beginners, and they gave a decidedly creditable performance. It starts with a pistol shot and ends with another. Pursued by a reporter who had discovered her relations to the first suicide, Olga confessed to Bob, whom she was about to marry, and put a period to her own life. Dillon M. Deasy's constraint was quite in keeping with his reportorial duties; Frederic Bond, Jr., was easy-going, and Dorothy Gwynne displayed unusual taste and sincerity in the emotional role. The two smaller bits were adequately done.

Davis ..... Dillon M. Deasy  
Bob ..... Frederic Bond, Jr.  
Mac ..... Maurice Sylbert  
A Policeman ..... F. Seril Peck  
Olga ..... Dorothy Gwynne

(For other reviews see page 11)

#### PHILHARMONIC SOCIETY CONCERT.

At the Hippodrome, on Sunday evening, Feb. 25, the Philharmonic Orchestra gave a Wagner programme to an enthusiastic crowd. Since the orchestra, perhaps, is not fully accustomed to the leading of Henry P. Schmitt, the work was occasionally rather blurred by imperfect co-operation, especially in the Prize Song from *Die Meistersinger*. Tone quality, however, was far better, and made the concert decidedly worth hearing.

Vocal grace, precision, ease and lucidity more than compensated for Estelle Liebling's lack of volume, and after her delightful aria from *Le Pré aux clercs*, she was deservedly recalled to sing "Swallow, Fly to Venice." The favorite of the evening undoubtedly was Josef Lhevinne, for whom the audience clamored again and again. Liszt's "Concerto No. 1, in E flat," was a more brilliant exhibition of his technique, perhaps, but certainly not more popular than "The Blue Danube," so he finally played a gypsy dance for his second encore. The entire programme was appreciatively followed by a full house.

#### A THEATRE WITHOUT AN ENTRANCE.

A peculiar state of affairs remains unsettled in Boston concerning the old Columbia Theatre, now called the South End. The Columbia Amusement Company owns the theatre but Edwards and Farren have a three years' lease on the only available entrance, without which no one can get into the playhouse. The present problem is the outcome of litigation begun before the Columbia Company purchased the property last April. The theatre was remodeled but in such a manner that the entrance was not on its own territory. Edwards and Farren's lease read, "Columbia Theatre as remodeled, including the entrance." The Amusement Company brought ejectment proceedings against Edwards and Farren and was upheld by a municipal court. Bonds of appeal to the Supreme Court was placed at \$100,000 on the theatre and \$25,000 on the entrance. This court has now held that Edwards and Farren control the present main entrance, and it would appear that the theatre must remain without means of access or egress unless the parties to the controversy can come to an agreement.

#### ORLOFF AT BENEFIT FOR NADAGE DOREE

A large audience was present at the Hudson Theatre on the afternoon of Tuesday, Feb. 20, when a testimonial was given to Nadage Doree, born in America, of Russian-Jewish parentage, and author of *Gelda* and of *Jesus's Christianity by a Jewess*, which received a high encomium from Leo Tolstol. Henry B. Harris donated the theatre for the performance, which consisted of selections by Vladimir Pogoreloff, a Balalaika player, Hedwig Richard lieder singer from the Irving Place Theatre, Charles De Harrack, court pianist in Serbia, Baroness von Rottenthal in dances, and others. Miss Doree, introduced by the Honorable Aretas W. Thomas, delivered an address, *A Righteous Call to the American People*. The main attraction of the programme was Nicholas Orloff, the great Russian actor, in a very short drama adapted from the Russian by the French dramatist, Herman Bernstein, who writes English quite as well as French. The play is of the grimmest. An old paralytic watches his daughter-in-law making love to a young man. A laborer, in coming from the wine cellar, describes his perilous escape from death because of the broken ladder leading up from the cellar. With triumph on her face, the woman dispatches her husband, on his return home, to the place of danger for wine, and he falls to his death on the stone floor below. As the wife is planning her elopement with her lover, the old man's strength returns, and, unseen, he stealthily creeps over to the woman, closes his fingers about her throat, and chokes her to death. Then the old man falls dead. Bertha Mann was the woman, Henry Sharp the son, Nolan Gagne the laborer, and Paul Navau the lover. Orloff's performance of the old paralytic was the most gripping exhibition of histrionism seen in New York in many years. It was a pantomimic part, except for the uttering of his son's name Arnold, as the latter was going to his death. As a picture of senility, combined with a tremendous dramatic tension, it was appallingly realistic.

#### MRS. ANNIE YEAMANS DIES.

Mrs. Annie Yeamans, the beloved veteran actress, died in her apartments at the Hotel Gerard in this city on March 3, as the result of a stroke of paralysis, which occurred six weeks before. She was seventy-seven years of age. An extended review of her lengthy stage career is reserved for next week's issue of *THE MIRROR*.

#### AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—The Academy of Music stock company gave an unusually good performance last week of *The Deep Purple*, performed in stock for the first time in the city by the Prospect company two weeks ago. Priscilla Knowles did the best work so far this year in the role of Frisco Kate. She imparted force and conviction to the part, and indicated clearly that her particular talents are well suited to heavy roles. Robert Vaughan in the role of William Lake strengthened the good impression he had previously made. Theodore Friebeus as Gordon Laylock played with his usual care. James J. Ryan as the police inspector, Julian Noa as Harry Leland, Angela McCaull as Doris Moore, and William H. Everts at Pop Clark filled out the competent cast. This week, *The Lion and the Mouse*.

CASINO.—F. C. Whitney will present *Baron Trenck* at the Casino on March 11, following the engagement of Sumurun, which is to go immediately to Chicago. *Baron Trenck* is a new comic opera of the period of Marie Therese. The music is by Felix Albin, the English book by Henry Blossom, and lyrics by F. F. Schrader. The original book was written by the author of the libretto of *The Dollar Princess*, and R. Bodansky and A. M. Wilner. Felix Albin composed *Madame Troubadour*. The cast for *Baron Trenck*

(Continued on page 8.)

## PERSONAL

**WILSON.**—James Wilson, who is playing the father in Oliver Morosco's production of *The Truth Wagon* at Daly's, filled his first important engagement with McKee Rankin's *Allan Dare* at the Fifth Avenue in 1887. Wilton Lackaye was also in the cast. Following that, Charles Frohman engaged him for the leading role in *Held By the Enemy*, in which he played for three years. He then joined Stuart Robson in *The Henrietta*, following it by a two years' stay at the Alcazar in San Francisco. He then played in *The Power of the Press*, *The Younger Son*, *The Girl I Left Behind Me*, and *The Triumph of an Empress*. He has filled many important positions with stock companies, and played in the production of *Madame X* during the year before it came to New York.

**Ferguson.**—Barely three years ago Elsie Ferguson was playing secondary parts in such plays as *Pierre of the Plains*, *The Battle*, and *The Traveling Salesman*. Before that she had appeared mostly in musical plays, such as *Miss Dolly Dollars*, *The Girl from Kays*, *The Two Schools*, *The New Clown*, and the piece in which she started, *The Liberty Belle*. Louis Mann had brought her out to some extent in *The Second Fiddle*. When, two years ago, she was assigned the leading role of *Such a Little Queen*, she had no idea of starring; but her success in the play during its first week at the Hackett was so pronounced that the manager, Henry B. Harris, opened the second week of the engagement with *Miss Ferguson* as the star. Her prolonged stay in the city in Charles Nirdlinger's *The First Lady in the Land* during the present season is the strongest indication that her promotion to stellar rank was advisable and timely.

**Mackay.**—F. F. Mackay was born in New England seventy-eight years ago. He came to New York early in life, attended a Normal school, and was a teacher and public reader for a while. He entered the profession in 1858, playing in the Northwest. After several seasons in stock companies in different cities of the South and Middle West, he became a member of Mrs. John Drew's company at the Arch Street Theatre in Philadelphia. After seven years he went to the Globe, Boston, and in 1873 became a member of the famous Union Square company in New York. He played as many as thirteen different pieces during one week, and originated a large number of roles, including *Pierre* in *The Two Orphans* in 1874. In 1875 Mr. Mackay took the management of the Chestnut Street Theatre in Philadelphia, in partnership with Gemmel and Scott. Here he produced in three years twenty-one new plays. Among them was *Our Boarding House*, in which W. H. Crane and Stuart Robson began as stars. After an engagement in San Francisco, Mr. Mackay organized, in 1880, the New York Criterion Comedy company, in partnership with De Wolf Hopper. He was later dramatic director for Brooks and Dickson. He later produced in the

Ranks at the Standard. He starred in *Romany Rye*, and later acted Mr. Havisham in *Little Lord Fauntleroy*, and Count de Crebellen in *One of Our Girls*. He last acted with Annie Russell in *The Scenario* in 1898. Mr. Mackay has been the foremost instructor in dramatic art in America for over thirty years. Though associated with the so-called "old school," there is no one more in touch with the progress made in the theatre than he. In dramatizations of Dickens's novels he was probably the greatest actor of roles like Uriah Heep that the country has known.



White, N. Y.

JAMES E. WILSON

### AT VARIOUS PLAYHOUSES.

(Continued from page 7.)

includes Fritz Stürmfels, Blanche Duffield, John Slavin, Ethel De Fre Houston, Pacie Ripple, Charles E. Gallagher, Perle Barti, Vivian Weadon, and Mitchell Lewis, with an augmented orchestra under the baton of Signor Antonio de Novellis.

**CRITERION.**—Allan Pollock and Grant Stewart have succeeded Leslie Faber and Ernest Stallard in the cast of *Cousin Kate*, now playing its last week at the Criterion.

**DALY'S.**—Lewis Waller's American production of *Monsieur Beaucaire* will open at Daly's Theatre on March 11. Mr. Waller will play the title-role, a part which he has performed 889 times in England, and will be supported by an especially engaged English company, including Grace Lane, his original leading woman. *The Truth Wagon*, by Hayden Talbot, which opened at Daly's on Monday night, will be transferred to another Shubert playhouse. The company will include Frank Woolfe, Henry Stanford, Reginald Dane, Lewis Broughton, Malcolm Dunn, Herbert Ayling, Harry Carvill, Rupert Julian, Vincent Sternroyd, Elwin Eaton, Catherine Calhoun, Essex Dane, Edith Charteris, A. May, Gertrude Barrett, Violet Kimball, and Miss Corday.

**FULTON.**—Following the engagement of Elsie Ferguson, which terminates Saturday, Walker Whiteside will open at the Fulton on March 11 in *The Typhoon*. The play has been adapted from the Hungarian of Menyhert Lengyel by Emil Nyrtray and Byron Ongley. The company includes Florence Reed, Florence Fisher, Malcolm Williams, Henry Bergman, and Stephen Wright.

**GRAND OPERA HOUSE.**—Helen Ware last week repeated her Hudson Theatre success, *The Price*, at the Grand Opera House. She retains her original company. David Belasco's original company in *The Concert*, including Janet Beecher and Leo Ditrichstein, is now playing a week's engagement at this theatre.

**MANHATTAN OPERA HOUSE.**—The *Rosary* played last week at the Manhattan Opera House. The attraction this week will be *The Penalty*, by H. C. Colwell.

**METROPOLIS.**—The Cecil Spooner stock company last week celebrated anniversary week by an able performance of *The Woman in the Case*. Gertrude Maltland played the title-role, and with Cecil Spooner in the wife's role, performed the strong scene with considerable power. Miss Spooner easily dominated the play, as it is right that she should. This week, *The Christian*; next, the much-heralded *One Day*, by Cecil Spooner, described as a sequel to *Three Weeks*.

**WEST END.**—Baby Mine met with crowded houses and hearty laughter and applause at the West End last week. A special extra added attraction was M. Mikial Mordkin in his ballet divertissements, which was superbly done. Many of the effects were due to the well conducted orchestra, which contributed to the whole. In the play, Marguerite Clark, Walter Jones, and Ernest Glendinning all received royal welcome from the big houses on their entrances. This week, *The Viennese Operatic* company and the Irving Place Theatre Dramatic Players will divide the time.



White, N. Y.

Constance Collier.

Nat C. Goodwin.

Lon Hardin.

Chas. Rogers.

Perceval Vivian, and Marie Doro.

FROM LIEBLER AND COMPANY'S REVIVAL OF OLIVER TWIST





# THE MATINEE GIRL



"ISN'T she adorable when she waves that black silk scarf? Does that symbolize social piracy?"

"I never knew she was so pretty. Isn't the garden scene becoming?"

"She has gotten herself beautifully thin."

"I'm so glad she's recovered from that dreadful cold."

"It's delicious nonsense. Laughter in right places for clever people."

These I overheard at Mrs. Fiske's first matinee in Lady Patricia.

N. C. Goodwin may change his aura from his late accustomed blue to rose color, for in Oliver Twist he has returned to his own. By his Fagin he has stamped Broadway with a new memory.

Madame Bernhardt enjoyed with her usual zest the new experience of posing for moving pictures with wide-eyed interest, exclaiming when it was finished, "Je suis (I am) a film!"

Two well-known stage names are lending their distinction to business. Mrs. Susanne Westford, former president of the Woman's Professional League, gives evidence of her choice in the bewitching hat worn by her sister, Lillian Russell, at the Broadway Theatre. Amelia Somerville has placed her daughter in a mercantile house "to learn something useful in case the drama yields to the invasion of moving pictures."

Persons are often not what they seem. Miss Georgia Caine, last seen here before the holidays, in The Three Romeos, would seem to be the last word in the dash, chic and mundaneness of the city. She is in deep-rooted tastes a rustic. Her only professional jealousy was aroused by May Irwin when the comedienne raised black Orpington chickens possibly



GEORGIA CAINE AND HUSBAND IN CAMP AFTER A DAY OF MOOSE HUNTING IN MAINE

finer than hers, and won an extra blue ribbon for one of her coops at a hen show. For the mistress of diablerie in musical comedy, a poulterer, too, was specializing in black Orpingtons at her suburban home at Elmhurst. Her fancy for a player's Summer vacation lies, not in the direction of Paris after new clothes, but toward the Canadian woods, where she and her husband, A. B. Hudson, annually camp and shoot moose.

Marguerite May has a full share of the family modesty. Hearing that a man wanted to be presented she turned indifferently back to her contemplation of the Spring hats at a professional matinee.

"He means my sister, Edna," she replied.

"No, it is you," insisted the would-be master of the ceremony of introduction.

The youngest of the sisters was so surprised that she became a mute.

"I didn't know what to say to him," she confided

things to come. The body may wait for purple and fine linen and much rich gold, for the soul of the dreamer sees and hears things undreamed of in the material world, and he is urged forward ever and over by the spirit of his inspiration to produce these sounds, to portray these visions, to write this rhyme and rhythm, that the less fortunate world may share his heritage."

Robert Edson doesn't like vaudeville and he doesn't care who knows it. He says animals are all very well, but he doesn't want to compete with them on the boards. It was the remark of a Brooklyn manager, "You're drawin' big, but so is the horse. It was a toss up which of you we would keep next week, but we decided to let the horses go," that helped to propel the player of manly American parts back to the legitimate after three weeks of "twenty minutes a day."

THE MATINEE GIRL

## THE STAGE BIRTHDAY CALENDAR



ROSE LA HARTE

Scheff in The Duchess and now in The Night Birds. JAMES C. BEANT, long stage-manager for various Dillingham attractions, this season with Montgomery and Stone in The Old Town.

HARRY S. HADFIELD, two seasons stage-manager in The Lottery Man, and now on tour in Over Night.

PIERRE BERTON, part author of Zaza and author of La Belle Marseillaise, made known to us respectively by Mrs. Leslie Carter and Virginia Harned.

OSCAR STRAUSS, who must revel in the enormous royalties due him from The Chocolate Soldier, the music of which he composed.

### March 7.

CHARLES CARTWRIGHT, never to be forgotten in Leah Kleeschna and The Lily, who is now playing in London in the support of Robert Lorraine in the new play, 98.9, which we are to see in this country next season.

ELIZABETH GORDON, recalled in stock in San Francisco, Los Angeles, Chicago, Boston and New York, and who is now playing Kut-al-Kulub in Kismet, with Otis Skinner.

VIRGINIA PEARSON, now in her second season as the Vampire Woman in A Fool There Was, supporting Robert Hilliard.

HARRY HANLON, now in his second year in The Girl in the Taxi, as stage-manager and playing the role of John Stewart.

BOTHWELL BROWN, late star of Miss Jack and now returned to vaudeville.

### March 8.

ROSE LA HARTE, who after an absence of three years returns to the Hippodrome this season, singing the prima donna role in the great spectacle, Around the World.

W. J. CONSTANTINE, who is playing the role of Mr.

Syonby in The Bird of Paradise, at Maxine Elliott's Theatre.

EDWARD LANGFORD, seen earlier in the season in The Great Name and who is shortly to be seen in The Common Law, under A. H. Woods.

T. J. CARRIGAN, who enjoys great popularity as one of the leading men of the Selig Motion Picture Company, one of his greatest successes being as the Prince in the Cinderella film.

LEONCAVELLO, the eminent grand opera composer, whose Pagliacci has made him famous the world over, but whose musical setting for Zaza has never been produced in New York.

### March 9.

EDDIE FOY, who has registered one of the season's biggest hits in Over the River, at the Globe Theatre.

GRETCHEN DALE, whom we pleasantly recall in The Censman, The One Woman, The Boys of Co. B, and, most recently, in Mrs. Avery.

HOWARD TALBOT, the English composer, whose works are most familiar to us in this country, such as A Chinese Honeymoon, The Girl Behind the Counter, and The White Chrysanthemum, and part composer of Klitty Grey, Three Little Maids, and The Blue Moon.

JOSEPH ALLENTON, who recently concluded his season as stage director with Charles Cherry in Seven Sisters.

DOROTHY BRENNER, lately seen at the Herald Square Theatre in The Wife Hunters, and now in vaudeville, doing a singing act, in conjunction with Joseph Ratiff.

### March 10.

JESSIE BUSLEY, of the New Theatre company, who last appeared on Broadway with Lew Fields in The Hen-Pecks.

JOHN W. COPE, admirable character actor, seen under David Belasco's direction in The Rose of the Rancho, The Fighting Hope, The Concert, and now in The Woman.

IDA WATERMAN, who emerged from the failure of The Only Son into the full success of The Bird of Paradise.

HASIL GILL, recalled here in the original production of The Sign of the Cross, who since 1903 has been a member of Sir Herbert Tree's company in London, now appearing with that actor in the halls in The Man Who Was.

CLARA SCHROEDER, this season appearing with Raymond Hitchcock in The Red Widow.

VICTOR MAPES, who has successfully filled the roles of dramatist, producer, stage-manager, business-manager, and dramatic critic.

FRANK CONNOR, who since 1903 appeared exclusively in the support of the late Kyrie Bellew, playing in Raffles, Brigadier Gerard, The Builder of Bridges, and The Scandal.

### March 11.

VALERIE BERGE, who for the past ten years has occupied a uniquely successful position as a vaudeville headliner.

FISKE O'HARA, now on tour in Love's Young Dream, and who is to star next season under the direction of Augustus Pitou, Jr.

LILLIAN HENLEIN, remembered in The Rose of Algeria, and this season prima donna in The Never Home.

ROBERT LEE HILL, formerly with the Proctor Stock, and recently on tour with Wilton Lackaye in The Stranger.

CAMILLE CRUME, this season quite a Gaiety Theatre actress, first there in The Only Son and now in Officer 666.

### March 12.

Mrs. THOMAS WHIFFEN, may she never grow a day older, now doing her usually delightful work with Ethel Barrymore in Cousin Kate, and we hope to welcome her in new parts each year hereafter.

CLAY M. GREENE, who is shortly to add a new play to his already long and notable list of successes, chief of which have been M'Liss, Chipsa, The Golden Giant, Struck Oil, and The New South.

LOUISE RANDOLPH, who last appeared on Broadway as Mrs. Brainerd in The Only Son, at the Gaiety Theatre.

FRANK WUNDERLICH, who plays the role of Jerry Cooper in Over the River, in the support of Eddie Foy.

DAISY GREEN, a former leading light in Florodora, The Silver Slipper, Havana, and other musical successes.

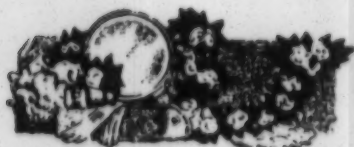
GEORGE WILKES, who this season is Metellus in Ben-Hur, having been associated with this play for several years.

JOHNSON BRISCOE.



FISKE O'HARA





Madame Schumann-Heink in San Francisco recently issued a pronouncement against woman's suffrage. "God's best handiwork," said she, "is the American husband."

The suit of Pasquale Ganelli against Enrico Caruso for breach of promise of marriage was in court in Milan, Italy, last week. The signorina figures that the tenor's unwillingness to marry her after all is worth as much as \$50,000. Caruso's counsel intimated blackmail. The case was adjourned.

The annual dinner of New York Lodge, No. 1, B. P. O. E., was held at the Waldorf on Feb. 17. Grand Exalted Ruler John P. Sullivan was the honored guest, and the speakers included Edward J. Sheivey, Governor Tener, Senator Chamberlain, and John A. Hennessy.

Arthur Row has an article on sylvan players in *The New Age* for March. He has been engaged to support Katherine Grey in a new sketch for vaudeville, *Beyond the Law*.

Madame Rejane has succeeded in Paris in Algreite, a new play by Dario Niccodemi.

Myriam Deroxe, a California girl, has made a sensational hit in Paris, playing a male part in Bianca Capello, a blank verse drama by Camilla le Senne and Guillot de Saix, at the Théâtre Femina.

G. Louis de Boissevalin, president of the F. and D. Company, owners of the property, announced last week that Madison Square Garden will be kept open for another year, at the end of which, if it fails to prove remunerative, it will be torn down.

Walter C. Jordan has secured the rights to Lee Arthur's play, *The Fox*, and has leased it to Oliver Morosco.

Lynn Osborn and John Reed Scott are dramatizing "The Colonel of the Red Hussars."

Florens Ziegfeld, Jr., has signed a three-year contract with Bert Williams, who will appear in *The Follies of 1912* at the Jardin de Paris in June, and will be starred in a new comedy next season.

William Courtenay, late of *Making Good* (which didn't), has been engaged for James Montgomery's new play, *Ready Money*. Joseph Kilgour will be in the same cast.

Winthrop Ames announces that the opening matinee bill at the Little Theatre will show, besides Charles Rann Kennedy's *The Terrible Meek*, a Chinese play, *The Flower of the Palace of Hag*, translated by Louis Laloy, said to date back to the thirteenth century.

Marie von Bulow, playing in *Sumurun* at the Casino, is reputed to be a real German countess, daughter of Count Bernhard von Bulow, cousin of the former Chancellor of the German Empire.

Rudolph Schildkraut, who played in *Hebrew* this season at the People's Theatre, is learning our language and may be seen in the English drama next season.

A benefit for the Stage Children's Fund will be given at the Lyric Theatre on March 15.

Constance Collier was invited to impersonate Cleopatra and Viola in the annual Shakespearean festival at Stratford-on-Avon, but was obliged to decline because of her engagement here in *Oliver Twist*.

Henry Russell was re-engaged on Feb. 17 as managing director of the Boston Opera Company.

Alice Nielsen sang at a White House reception in Washington on Feb. 17, assisted at the piano by E. Romayne Simmons.

Leo Fall's newest opera, *Dear Augustin*, has scored a success in Berlin with Fritz Massary in the chief role.

Bessie Clayton has started a movement for the establishment of a national school of dancing in America, and has written to Congressman William Sulzer, asking him to introduce a bill calling for a suitable appropriation.

William Seliery has been elected president of the Comedians' Club of America, recently formed, to promote sociability and abolish loneliness on the road and to prevent members from using the gags or business originated by others in its ranks.

The Woman's Forum Club met at the Berkeley Lyceum on Feb. 16, when the problem of the stage child was discussed and it was determined to exert every effort to further sane legislation in this regard. Among the speakers were Mrs. Ruth Litt, Mrs. Henry Miller, Mrs. Anna V. Morrison, and Mrs. A. M. Palmer.

The Delano Theatre, Morenci, Mich., along with a furniture store and a cafe, were burned on Feb. 13, the loss being \$30,000.

A son was born to Mr. and Mrs. Josef Holbrooke, in London, England, on Feb. 10.

Martin Vogel gave a supper and dance at the St. Regis on Feb. 10 in honor of Mr. and Mrs. Oscar Lewisohn (Edna May). Among the guests were Mr. and Mrs. Russell Colt, Mr. and Mrs. John Barrymore,

Oliver Wyndham, Antonio Scotti, Lewis Walker, and Enrico Caruso.

It is said that \$150,000 has been offered for the moving picture rights to *The Garden of Allah*, and has been refused.

J. Comyns Carr, who made the adaptation of *Oliver Twist*, used at the New Amsterdam Theatre, did not sail for America on Feb. 17, as had been anticipated. A letter received by Liebler and Company, who are making the production, explains that he found it impossible to take the month's holiday to which he had looked forward. Mr. Carr is on the choosing committee at Covent Garden, working on a novelisation of Mason's "Four Feathers," and staging Sir Herbert Tree's production of *Othello*. He has never visited America.

Ellen Beach Yaw, while in Alliance, O., on Feb. 20, was the guest of Mr. and Mrs. Aldora Shem at their home. Since the recent death of her husband, the famous singer confesses to timidity about stopping alone at hotels.

Brooklyn Lodge, No. 22, B. P. O. E., gave a dinner in honor of Grand Treasurer Edward Leach at the Hotel Bossert on Feb. 19. The speakers were Dr. Philip A. Brennan, John P. Sullivan, William J. O'Brien, Robert W. Brown, August Herrmann, and P. T. Powers.

George Schaeffler, electrician, of 154 East Fifty-ninth Street, separated from his wife for months, saw her with another man at the American Theatre on Feb. 19, and demonstrated in manner so gladiatorial that all three were locked up.

Giovanni Zenatello's suit against Oscar Hammerstein for \$38,800, alleged to be due under an old contract, was settled out of court last week. It had pending for two years.

Rose Winters and May Busch made their first appearances with Eddie Foy in *Over the River* on Feb. 19.

Alice Kauser went to Syracuse to attend the opening performance of Mrs. Fiske in *Lady Patricia*.

Harry P. Harrison, treasurer of the Redpath Lyceum Bureau, has purchased the Central Lyceum Bureau, of Chicago, from Fred Pelham, who now becomes secretary of the Redpath Musical Bureau, while Alfred Williams is made musical director of both agencies. Leading Redpath attractions this season are Ben Greet's Players, Opie Read, Strickland W. Gillilan, John T. McCutcheon, Mrs. Leonora M. Lake, Nixon Waterman, Ralph Bingham, Walter Eccles, the College Singing Girls, Thomas Brooks Fletcher, the Anitas, Mendelssohn Male Quartet, William Rainey Bennett, Alton Packard, Alfred Hiles Bergen, and the Music Makers.

A summons was served upon Edna Goodrich in Chicago on Feb. 15 to appear in court at Los Angeles, Cal., in answer to a suit for \$2,700 brought by the Onward Construction Company, lessee of the Hotel Ansonia in this city, for unpaid rent of apartments. Personal property of Miss Goodrich in Los Angeles had been attached, hence the court order from that point.

The Louisville Centre of the Drama League of America has issued its first bulletin urging theatregoers to see Maude Adams in *Chautauker* and advising that the children be taken along. "Although they may not be able to grasp the satire and beauty of the drama, still the play's appeal to children is potent," says the bulletin.

Mrs. A. A. Brooks, president of the Gotham Club, occupied a box at the Republic on Feb. 18, accompanied by a cat wearing a regal crown and an ermine robe. She stated that the animal was of royal Persian feline stock and that it hailed from Windsor Castle. Hence the paraphernalia, which aroused much interest.

Henry B. Harris has purchased a new play by Grace Hoyer, entitled *O'Donovan's Daughter*. It will be tried this Spring, and if found satisfactory will be seen in New York next season.

Mr. and Mrs. Will L. Smith celebrated their golden wedding anniversary at their home in Decatur, Ill., on Feb. 12. For twenty-nine years they toured at the head of the Smith Family of Bellingers, retiring in 1893.

Vincent Sternroed, an English actor, recently seen in support of Viola Allen, made a flying trip to England during January. He was present at the Dickens Centennial celebration at which the great characters of Dickens were interpreted in short sketches by the foremost people of the London stage. Mr. Sternroed is arranging for the production of his two short plays, *The Touch of Truth* and *Honor is Satisfied*.

The third annual banquet of East Liverpool, O., Lodge 123, I. A. T. S. E., was held at the Ceramic Theatre in that city on Feb. 4. Electrical decorations by Orval E. Sellers, secretary of the lodge, were novel features.

Frank Devitt and Marie Clifford of the Big Review company, were married in St. Louis on Jan. 23.

Announcement was made on Feb. 8 of the betrothal of Trixie Frigausa, starring in *The Sweetest Girl in Paris*, and Charles Goettler, manager of the company. The actress, being a Roman Catholic and a divorcee, is seeking a dispensation to permit her to marry again.

Aida Overton Walker and company have been routed for the Orpheum Circuit, opening at Kansas City on Feb. 12.

A manager of a playhouse in one of the Middle Western cities has issued an edict saying that he would cancel any attraction which at rehearsal or first performance proved offensive in any way to his patrons.

The marriage of Bessie Chapman to Roy E. Pierce was annulled in White Plains on Jan. 29.

C. C. Pratt, who has managed the Palm Playhouse at Missouri Valley, Ia., for several years, has sold the theatre to three prominent business men of that place.

William Triplett, a well-known Western actor, whose home is at Indianapolis, has gone to Florida to join an attraction being organized by J. L. Weinberg.

Erwin Huffman, who has been doing advance work for Vaughn Glaser's *Salvation Nell*, will go ahead of *The Lion* and the Mouse company.

Casey Jones closed at Aurora, Ia., Jan. 26.

Harry Beresford, supported by Hattie Carmontelle and John De Weese, is scoring on the Orpheum Circuit in his sketch, *Old New York*.

Hammond, Ind., according to a local newspaper, is a "great show town." It has seven playhouses of all sorts, entertaining 28,600 persons weekly, with receipts averaging \$3,065 each week. "Of course," the paper says, "the actors take a great deal more money out of the city than they leave here," but it shows that there are also thousands of visitors who spend money there instead of lavishing it upon Chicago.

A charity performance was given on Feb. 20 at the Post Theatre, Battle Creek, Mich., by amateurs and professionals, under auspices of the *Battle Creek News and Enquirer*. The proceeds will go to the poor of the city. E. R. Smith, manager of the theatre, having donated the use of the house to the newspapers conducting the benefit.

Manager Harry Shannon has purchased a new home at Wapakoneta, O., and will remove from Ludington, Mich., at the close of the present season of the Shannon Stock company, hoping to be settled in time for the opening of Shannon Brothers' tent show in May at Fremont, Ind., where the show is wintering. The Shannon Stock company is being booked for next season, opening at Wapakoneta.

Regina Vicarino, a young American soprano, received an ovation on Feb. 5 when she bade farewell to the Colon Theatre, Mexico City, after a long season, singing Lucia. Mexican critics compare her favorably with Madame Tetrassini in both voice and art.

A tablet in memory of the late Michael Hurley Cross, patron of music, was unveiled in the Philadelphia Academy of Music on Feb. 10.

Ignace Paderewski, "the Magnetic Pole," is about to undertake a five months' tour in South Africa, after which he may return to this country. A large share of his once fabulous fortune is said to have gone in generosity and speculation.

The Courtney Sisters will forsake vaudeville for the present, having signed with the Shuberts for the Winter Garden for the balance of the present season.

The play *Secret Chambers*, by Mrs. Wilson Woodrow and A. L. Sessions, editor of the *New Story Magazine*, which was under consideration by Wilton Lackaye, has been submitted to David Belasco.

Maclyn Arbuckle has abandoned his dramatic production for this season on account of the success of *The Reform Candidate*, the dramatic playlet from his own pen in which he is now appearing in vaudeville.

Grace Griswold, now appearing in *Over Night*, has brought out a second edition of "Love and the Year," a book of original verses.

Robert Edson and Emmet Corrigan will soon appear as co-stars under management of Henry B. Harris in a new comedy, *The Indiscretion of Truth*, by Hartley Manners.

M. T. Middleton, late with Wagenhals and Kemper, and part author of *Mutt and Jeff*, has assumed the management of the Garden Theatre, Buffalo.

Una Jepson filed in St. Louis on Feb. 19 a suit for divorce from her husband, Tage V. Jepson.

When playing the Tabor Grand Opera House, Denver, last week, Manager Frank Wade, of *Three Twins*, was impelled to appeal to the police to protect the chorus girls from the stage door mashers. The police seemed glad of the chance.

Edward Davis, a house painter, laughed so energetically at a Lancaster, Pa., vaudeville theatre on Feb. 22 that he died of heart failure.

A. H. Woods reports that *The Littlest Rebel* played on Washington's Birthday to the largest receipts in the history of the Boston Theatre. The receipts were \$5,363.

Jeannette Burns, seventeen years old, being stranded with a company at Shamokin, Pa., stole a ride on a Lehigh Valley train and was carried fifty-six miles to Stockton before the cold compelled her to make her presence known to the conductor. Persons at Stockton cared for her and sent her to her home in Shenandoah.

Manager Charles A. Franke, of the Krug Theatre, Omaha, Neb., was fined \$10 in court on Feb. 21, charged with maintaining a nuisance in the noisy slamming of the theatre door.

Marshall W. Taylor, said to represent J. Fred Zimmerman, purchased on Feb. 23 the Orpheum Theatre in West Cbelden Avenue, Philadelphia.

Thomas Connors, aged eighteen, stole \$200 from the Cambridge, Mass., Theatre on Feb. 17 and was locked up.

At the Century Theatre on Feb. 25 a notable list of performers gave a benefit for W. T. Francis, the composer, and at Wallack's another attractive programme was offered in aid of the Treasurers' Club.

Emma Blanche Lincoln, through her counsel, James Foster Milliken, was granted an interlocutory decree of absolute divorce from Charles Thayer Lincoln in Brooklyn on Feb. 23.

The individual drinking cup agitation has reached Philadelphia, where the health authorities seek to introduce separate cups in theatres. Director Joseph A. Neff, of the Health Department, says: "It is estimated that 2 per cent. of those attending theatres are carriers of the cause of specific disease that produces moral and physical decay to the individual and his progeny."

The stage hands of the Cort Theatre, Chicago, went on strike on Feb. 18 because a union carpenter had been discharged.

State Attorney Browning, of Maryland, summoned the local theatre managers to a meeting in Baltimore on Feb. 16 and read to them the laws about exits and Sunday performances, lest they should forget.

Edward M. Fay, bandmaster, and Katherine A. Lahiff were married in Providence, R. I., on Feb. 20.

Marie Dressler, it is said, will not be directed by the Shuberts next season, but will appear under management of Florens Ziegfeld, Jr.

Beatrice Forbes-Robertson addressed the Wednesday Club in St. Louis on Feb. 20 upon "The Drama as a Social Teacher." She urged parents to keep children away from musical comedy. "It is not good for their musical ear or for their poetical tastes," she said, "entirely aside from the moral part of the question."

Lucretia del Valle, with *The Barrier*, at the Elks' Opera House, Phoenix, Ariz., in the presence of Governor Hunt and staff, drank a toast to the future prosperity of the new State of Arizona.

Frank Ferguson's vaudeville version of *Oliver Twist* will soon be produced by Jane Courthope, at Atlantic City. George W. Howard will play the leading role in *Billy Boy*, by Mr. Ferguson, which opens next week at the Garrick Theatre, Wilmington, Del.

Amy Grant gave an opera recital on Feb. 25 at her studio, 75 West Fifty-fifth Street, on Siegfried. Her subjects for the rest of the course are Goettedaemmerung, March 3; Mons, March 10; Enoch Arden, March 17, and Lobetans, March 24.

Mattie Laura Walker, whose husband, Elijah Marshall Allen, died in New York on Feb. 24, is ill with pneumonia at her home in West 178th Street.

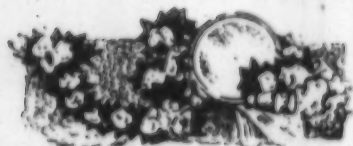
Millicent Evans performs the leading female role in the Chicago production of *Officer 666*, opening March 3.

Engene Ormonde, heading an amateur cast, presented *The Shepherd*, a Russian drama, by Olive Tilford Dargan, at Clinton Hall, on Feb. 25.

F. S. Goldstone arrived from Berlin on Feb. 24 purposing to establish here a skating rink with restaurant attached, which will have a professional ballet on the ice, and keep open until about 2 or 3 a.m.

Negotiations are said to be progressing whereby Martin Beck's Orpheum Circuit may acquire Percy Q. Williams's theatres in New York and Brooklyn. Mr. Beck expects to open his new Palace Theatre, at Forty-seventh Street and Broadway, in the Autumn with Sarah Bernhardt and Sir Herbert Tree.

Robert Hilliard gave a special performance of a new play, *River of Chance* and *Change*, at McVicker's Theatre, Chicago, March 1. The play is by W. A. Tremayne, Robert Hilliard and E. H. Peple.





# THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

Published every Wednesday in New York  
Entered at the Post Office as Second Class  
Matter

## THE DRAMATIC MIRROR COMPANY

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HAROLD W. CHAPMAN Sec'y and Treas.  
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Telephone—Bryant 3360-3361

Registered Cable Address "Drammirror"

Chicago Office, Grand Opera House Annex  
123 North Clark Street  
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## SUBSCRIPTIONS

One year, \$4.00; six months, \$2.00; three months, \$1.00. Foreign subscription, one year, \$5.50; Canadian, \$5.00, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

## ADVERTISEMENTS

Twenty-five cents an agate line. Quarter-Page, \$35.00; Half-Page, \$65.00; One Page, \$125.00. Classified Rates on Request.

## IRVING PLACE—DIE SCHOENE HELENA.

Opera bouffe in three acts, by J. Offenbach. Revived by Gustav Amberg, on Feb. 27.

Paris ..... Paul Verheyen  
Menelaus ..... Theo. Lambert  
Helena ..... Grete Meyer  
Agamemnon ..... Otto Meyer  
Orestes ..... Hedwig Richard  
Priamos ..... J. Pressburg  
Kalchas ..... Jose Home  
Achilles ..... Eugen Keller  
Ajax ..... Felix Marx  
Alas H. .... Adolf Neundorff  
Philokomos ..... Karl Wehrle  
Euthyria ..... Adolf Grunau  
Bacchis ..... M. Dams

A spirit of camaraderie existed between audience and players at the Irving Place Theatre last Tuesday night when Offenbach's opera bouffe, *Die Schoene Helena* (La Belle Helene) was revived. It was a modernized version of this immensely droil take-off on the love affair of Helena and Paris, which was offered for the delectation of a large audience. Although its premiere occurred about fifty years ago, in its new Reinhardt dress it proved a decided novelty. Amberg's revival was closely modeled upon the lines of Max Reinhardt's recent Muenchener production, and Offenbach, had he dropped in from the spiritual world would have received a surprise in the transformation of his work. The parade of players through the auditorium and across a runway onto the stage was a startling departure, while Menelaus pouring his troubles in the ears of those sitting along the aisles was a highly enjoyable piece of business. The mingling of ancient and modern dress and accessories, the introduction of up-to-date witticisms and gagging offered a thoroughly amusing evening. A lack of an intimate acquaintance with the German language would not interfere with being a participant in the fun. The original music is preserved in all its beauty and was splendidly rendered under Herr Glanz's direction, who, by the way, was a close observer during the rehearsals of Reinhardt's own production.

The company was in perfect accord with the spirit of the piece, Theodore Lambert and Jose Home as Menelaus and Kalchas respectively, vying good-naturedly for the greater number of laughs. Both accomplished their purpose successfully. Grete Meyer was never better as the beautiful Helena, and was a statuesque and entrancing figure. She sang capably and made her comedy sallies effective. Another alluring characterization was Hedwig Richard, who showed herself most capably as Orestes. Paul Verheyen, disguised in white gloves and cane, made a dandy Paris, playing and singing with the ardor and fire of which he is completely capable. The others in the cast assisted manfully. It was a performance and production which should not be missed.

## THE KINEMACOLOR THEATRE.

The principal feature of the new programme at the Kinemacolor Theatre beginning March 24 is a presentation in picture form of *Oedipus Rex* taken from the original version of Sophocles. In connection with this introductory remarks presenting a history of the drama are given by Ben Greet, who also reads various lines of the play during the presentation by way of explanation. Other subjects include an English stag hunt through woods and dale, accompanied by the hounds; Niagara Falls, Athletic Feats of the Queen's Club of London, Freshwater Aquarium, Motor Boat Races on the Thames, Scenes Around and About Alexandria, Egypt, and Along the Nile; Prize

Dogs of England, and The Unveiling of Queen Victoria's Monument and The Investiture of Prince of Wales.

## THE CALLBOYS COMMENTS.

Elsie Ferguson, between performances in *The First Lady of the Land*, at the Fulton, has found time to be interviewed by an evening paper and to give out the appalling information that it is a "mistake for any woman to marry a great man," and we are consoled to know that comparatively few women ever do so. And then, as if this thought were not sufficiently discouraging, the comely actress adds: "A man can never know a woman, but a woman by a little study can easily understand a man." Far be it from us, of course, to doubt any statement from Miss Ferguson, but it would appear that this one might be more convincing were it to proceed from a man. The observation is rather too comprehensive, too sweeping.

We had been under the impression that some women were quite as understandable as some men, and had supposed that a very fair estimate might be made concerning a goodly number of ladies who might be met in morning negligee and curl papers. But, then again, we may be wrong at that.

The Winter Garden's new feature, *Sesotra* must be a very different affair. One daily paper calls it a "mimodrama," another a "mimedrama," and the third a "mimodrama." Anyhow, it probably isn't a melodrama.

Just before leaving for Europe, Manager Henry B. Harris had a bit to say of the effect of the Lenten season on the theatrical business. "Time was," said he, "when receipts during Lent fell off from fifteen to forty per cent, but such is no longer the case. It may be that Lenten abnegations do not include theatregoing, or that the non-observers of religious functions are increasing in number. Holy Week was once a terror to managers, who, in most cases, laid off their companies during that week, and if not, put the players on half salary.

"Ash Wednesday night, which heretofore caused a slump of fifty per cent, from the receipts of the preceding night, this season showed an increase in receipts over the night previous. These interesting statistics will, no doubt, give much food for thought to the clergy, and arouse a query as to whether or not the church is losing its hold. Are we entering on an era of indifference to ecclesiastical?"

"With this marked change in conditions, comes the consolation that the stage to-day is cleaner than it has ever been in the matter of its offerings, and the pronounced successes now current are of a character that no one need be ashamed of. All of them are clean and healthy, and set forth a strong argument for a higher moral tone."

The Myrtle-Harder company played at the St. John, N. B. Opera House, according to the programme, on Feb. 26 and 27, 1912, presenting *A Bachelor's Romance*, by permission of Sol Smith Russell. The playbill neglected to mention, however, by what spiritualistic medium this wireless "permission" was obtained from the late Mr. Russell.

## THE TRUTH WAGON.

The cast of *The Truth Wagon* followed up their two Saturday performances by a third performance at 1.30 A.M., on March 3, for the benefit of metropolitan journalists. Daly's Theatre was nearly filled by the daily contributors to the world's best literature, who were not too somnolent to find great enjoyment in Hayden Talbot's exposition of newspaper and political life as it might be. They responded generously to Mr. Talbot's request to express their appreciation.

Max Figman was as alert in speech and action as if it were the premiere of *The Truth Wagon*, and had his audience behind him from start to finish. Edwin Arden gave a forceful and finished portrayal of William Dean, Frank Sheridan did the familiar political boss firmly, Harry Messtayer played an unattractive role excellently, and George Mack delighted listeners with his smart slang. Valuable support was furnished by Norma Mitchell, Lucile Watson, and Muriel Starr. Others played small roles without great distinction.

Besides the author's speech, the audience had two other unusual treats. After the first act, flashlights were taken of the audience, and after the second, the curtain was raised so the spectators could watch the shifting of scenery for the last act.

## OLIVE MAY AND OLIVE MAY.

It is rather odd commentary that almost every New York daily, in announcing the forthcoming marriage of Olive May, the London Gaiety girl, to Lord Victor Paget, confused the English actress with the American Olive May, and in an account of her career all the data pertained to the Miss May known to Broadway.

The English Olive May has been a member of George Edwards's forces, exclusively at the Gaiety Theatre, for the past six years and more, a few of her roles being *Columbine* in *Two Naughty Boys*, *Laoliah* in *The New Aladdin*, *Lucille* in *The Girls of Gottenberg*, *Tita* in *Havana*, *Nora* in *Our Miss Gibbs*, and *Doris Bartle* in *Peggy*.

In commenting upon Miss May's career, the American one of that name, it was further stated that her last appearance

was in *The Secret Orchard*, evidently overlooking the fact that last September she was at the Bijou Theatre with Cyril Scott in *Modern Marriage*, and later was on tour with Dorothy Donnelly in *Edward Sheldon's* latest play, *Princess Zim Zim*.

## GILES SHINE DEAD.

Giles Shine passed away in the Post Graduate Hospital, this city, on Feb. 28, having been ill for a month with kidney trouble, aged fifty-two years. He was born in Washington, D. C., and made his stage debut at John T. Ford's Theatre, Baltimore. He had played in the companies of many prominent actors, among them being Booth and Barrett, and Robson and Crane. For four years he was in a Charles Frohman company and was last seen here with Rose Stahl in *The Chorus Lady*. His most recent engagement had been with the Coburn Players in classical repertoire. Mr. Shine was a member of the Washington Lodge of Elks, and funeral services were held in that city. His wife, Lavinia Shannon, survives.

## ANOTHER WILD WEST AND FAR EAST.

A combination of the Young Buffalo Wild West and Colonel Frederick T. Cummins's Far East and Indian Congress has been effected in Chicago. Colonel Cummins had intended to launch his own show in America this season, but decided to enter into negotiations for amalgamation. Colonel Cummins will be seen in America for the first time in six years. He has visited the principal cities in Europe with his Indian Congress and Far East, and brings many European novelties. The show will open at Peoria, Ill., on April 27, and, according to Lon B. Williams, general agent, will head for New England, playing Illinois, Indiana, Ohio and Pennsylvania. J. H. B. Fitzpatrick has been engaged as general press representative.

## PEOPLE'S SYMPHONY.

The People's Symphony Concerts of New York, which for twelve years have furnished students and workers of our metropolis with educational orchestral and chamber concerts at minimum rates, will give the third orchestral concert of the present season on March 17, at Carnegie Hall, Alice Nielsen, soprano of the Metropolitan Opera company, being the soloist. The programme includes Gilbert, comedy overture (new); Arditi, "Il bacio" (with orchestra); Tschalkowsky, Symphony "Pathetique"; Puccini, *Vissi d'Arte* (from *La Tosca*); Grieg, march from *Jorsalfar*; group of vocal solos, with piano. The fourth concert on April 14 will present a Wagner programme.

## STOCK NOTES.

Lovell Alice Taylor, Roy Phillips, John T. Dwyer, George Bryant Connor, and Frances Shannon are leading members of the Empire Theatre Stock company. Providence, R. I., which opened on March 4 in *Clothes*.

The Orpheum Players, at the Chestnut Street Theatre, Philadelphia, the stock company present this week All of a Sudden, Peggy, with Virginia Howell, Wilmer Walter, Florence Roberts, William Ingersoll, and Carolyn Gates in the principal roles. Later they will be seen in an elaborate revival of *When Knighthood Was in Flower*.

## VAUDEVILLE.

Several remarkable new acts made their appearance at The Fifth Avenue Theatre last week—Hawls and Kaufman in a really amusing chatter, called *The Willing Worker*; the Willie Brothers in spectacular equilibrist feats, and Stepp, Mehlinger and King in vocal and instrumental work of good grade. Among old favorites were Mile, Dazle and Signor Bonfigli in several nimble dances, Willa Holt Wakefield with her attractive songs, and Bedini and Arthur in their comic juggling and their execrating burlesque of *Pavlova* and *Mordkin*. The fillers were the Musical Johnstons, the Six O'Connor Sisters, and Zeno, Jordan and Zeno.

## LETTER LIST.

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or forwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

## WOMEN.

Barker, Adelle, Bettine Bruce, Vedal Bartram, Clara Blandick, Alice Barton, Mrs. Wm. A. Britter, Nella Berzer, J. Bulenour, Freda Buss, Dorothy Bertrand.  
Clayton, Miss, Marion Cockburn, Dorothy Campbell, Mary Gordon, Martha Conius.  
De Lane, Agnes.  
Edwards, Madam, Elsie Edmond, Millie Evans, Foster, Onida, Constance Farmer, Florence Farr, Mrs. Chas. French, Lella Frost, Mary E. Forbes, Leona Frost, Ethel Freese.  
Guire, T. S., Mrs. Arthur Griffin, Mable Gebo, Hamilton, Patricia, Ethel Hamerick, Lillian Hazard, May Hosmer, Mildred Hyland, Frankie Hyde, Hazel Hubbard, Bernice H. Hentley, Nan Hollis, Martha Hansford, Penfield Haddow.  
Jacobs, A., Daisy Jefferson.  
King, Jess, Margaret Keene, Genevieve Kane, Lee, Carolyn, Leota Lee, Caroline Lee, Gertrude La Tour, Jessie B. Lee.  
Monson, Ethel W., Beatrice Moore, Jeanette Montclair, Louise Muldener, Ada Mende, Nell McEwen.  
Perry, Natalie, Modern Priscilla.  
Reber, Isabel, Frances Randolph, Frieda Reinhardt, Mily Reilme.  
Samuels, L., Dolace Sances.

Taylor, Hortense, Lovell A. Taylor, Florence Thompson, Bernice Trousdale.  
Ulrich, Lenor.  
Valjare, Oria, Dorothy Van Cant.  
Wilson, Frankie, Jessie Wallace, Adele Wilburn, Lillian Wann, Miss Williams, Lillian Washburn, Grace Welby, M. Willward, Dorothy Wilson.  
Zollman, Virginia.

## MEN.

Angela, Bert, C. F. Ackerman, Alsworth Arnold, Arnold M. P. Co.  
Brett, Ralph, Raymond L. Bond, Ralph W. Brooks, Fred Bond, W. W. Brown, Joe H. Benner, Chas. H. Bowers, C. J. Bancroft, Chas. Brown, S. K. Blair, James Brophy, Chas. Blackford, Ralph Brett.  
Curtis, Ed. H., Nic Carroll, Harold W. Chapman, T. L. Corwell, Jules Cluzette, Carlie Cooksey, George Connors, Sam Colt, A. W. Cassidy, Luke Connors, L. G. Christy.  
Daglen, George, Chas. Darrach, Chas. Deberry, Mr. Doyle, Arthur Downing, Edward G. Taylor.  
Ginsary, Guy, James Edwards.  
Forrest, Harry, Maurice Fuleher.  
Graham, Harry D., Joseph R. Gary.  
Hickman, James, Leslie Hamer, Harvey Hayes, Fred Haywood, Holden Bros., R. H. Holland, Henry Hargrave, Emil Hook.  
Jackson, Oswald.  
Karkell, George, John H. Kelly, W. B. Karl, Levy, H. H., Oscar M. Long, Edward Lynch, Arthur Lee, Ralph Lewis, Harry Linker, Will L. Love, Arthur Lotto, Cecil Loan, Warren Lombard.  
Mason, Harry, W. N. Neimayer, Joseph Merrick, Morgan, Arthur Marr, A. R. Montgomery, Geo. Miller, E. Madden, Samuel Morrice, Wm. Marble, Harry Mames, Ross Millhouse, Karl Mellan, Al McGarry, Wm. Macaulay.  
Orday, Eugene.  
Price, Geo., Chas. J. Pletsch, Guy Pixley, John R. Price.  
Rareschide, Geo. H., Ben Rauben, C. L. Robinson, Richard Rydiger, Melville B. Raymond, Sweetland, Eugene, Frederick Summer, Maurice Shirley, Mr. Stillman.  
Trevor, E. C., A. Taff, Harry W. Taylor, Gray R. Towler.  
Van, Thos. S., Frederick Voelker, Harry Victory, Lata B. Vroman.  
Wallace, Chas. O., Lawrence Wakefield, Wm. Warrington, Raymond Whitaker, Harry A. Wilson, F. L. Walker.  
Yupa, Mr.

## CURRENT AMUSEMENTS.

Week ending March 9.

ACADEMY OF MUSIC Stock co. in *The Lion and the Mouse*—729 times, plus 13 times.  
ALHAMBRA—Vaudeville.  
ASTOR—The Greyhound—2d week—6 to 12 times.  
BELASCO—David Warfield in *The Return of Peter Grimm*—20th week—164 to 171 times.  
BIJOU—Closed.  
BROADWAY—Weber and Fields in *Hokney Poken and Buntz Bulls and Strings*—8th week—31 to 38 times.  
BROOKLYN—Vaudeville.  
CASINO—Sumner—8th week—65 to 66 times.  
CENTURY—The Garden of Allah—20th week—161 to 168 times.  
COLONIAL—Vaudeville.  
COLUMBIA—World of Pleasure Burlesquers.  
COMEDY—Buntz Pulls the Strings—23d week—195 to 201 times.  
CRITERION—Ethel Barrymore in *Cousin Kate*—34 times, plus 9 to 16 times; A Slice of Life—34 times, plus 9 to 16 times.  
DALY'S—The Truth Wagon—2d week—10 to 17 times.  
EMPIRE—Mrs. Fiske in *Lady Patricia*—3d week—9 to 16 times.  
FULTON—Elsie Ferguson in *The First Lady of the Land*—66 times, plus 4th week—27 to 34 times.  
GAIETY—Officer 606—6th week—48 to 50 times.  
GARRICK—Louis Mann in *Elevating a Husband*—48 times, plus 3d week—9 to 16 times.  
GEORGE M. COHAN'S—George M. Cohan in *The Little Millionaire*—24th week—163 to 169 times.  
GLOBE—Eddie Foy in *Over the River*—9th week—67 to 74 times.  
GRAND OPERA HOUSE—The Concert—311 times, plus 8 times.  
HARRIS—The Talker—9th week—66 to 73 times.  
HERALD SQUARE—Everywoman—180 times, plus 3d week—19 to 27 times.  
HIPPODROME—Around the World—37th week.  
HUDSON—Mme. Simone in *The Lady of Dreams*—2d week—6 to 13 times.  
HURDIT and SHAMON'S—Knickerbocker Burlesque.  
IRVING PLACE—Haben Sie Nichts an Veranlassung—28th and 29th times; Meyer—5 to 7 times; Joseph Schildkraut in *Der Junge Fritz* 2 times; *Die Schoene Helena*—8th and 9th times.  
KEAT and PROCTOR'S FIFTH AVENUE—Vaudeville.  
KNICKERBOCKER—Otis Skinner in *Kismet*—11th week—84 to 91 times.  
LIBERTY—Marie Cahill in *The Opera Ball*—4th week—35 to 38 times.  
LYCEUM—Gertrude Elliott in *Preserving Mr. Pannum*—2d week—9 to 15 times.  
LYRIC—Little Boy Blue—15th week—118 to 125 times.  
MANHATTAN OPERA HOUSE—The Penalty—1 time, plus 8 times.  
MAXINE ELIOTT—The Bird of Paradise—16 times, plus 7th week—51 to 58 times.  
METROPOLITAN—Cecil Spooner Stock co. in *The Christian*—10 times.  
METROPOLITAN—Grand Opera co. in *reputary*—17th week.  
MINER'S BOWERY—Bohemian Burlesquers.  
MINER'S BRONX—Watson's Burlesquers.  
MINER'S EIGHTH AVENUE—Yaukes Doodle Girls.  
MURRAY HILL—Trocadero Burlesquers.  
NEW AMSTERDAM—Oliver Twist—2d week—9 to 16 times.  
OLYMPIC—Painting the Town.  
PARK—The Quaker Girl—30th week—159 to 166 times.  
PLAYHOUSE—Bought and Paid For—24th week—300 to 309 times.  
PINEBROOK—Stock co. in *All on Account of Miss—*16 times.  
REPUBLIC—The Woman—25th week—199 to 206 times.  
THIRTY-NINTH STREET—A Butterfly on the Wheel—8th week—68 to 70 times.  
VICTORIA—Vaudeville.  
WALLACE—George Arliss in *Disraeli*—25th week—200 to 207 times.  
WEST END—Amberg and Viennese co. in *Das Suessie Mandel*—8 times; *Haben Sie Nichts an Veranlassung*—3 times; *Die Fledermaus*—3 times; *Wiener Blut*—1 time; *Dollar Princess*—1 time.  
WINTER GARDEN—Commencing March 6—Whirl of Society.





Watts, N. Y. MAIDEL TURNER.

## EDDIE FOY TO ISSUE MEMOIRS.

Eddie Foy and Helen Ten Broeck, the newspaper writer, will collaborate in preparing Mr. Foy's memoirs of the stage, the first to be done by a musical comedy star. Mr. Foy has been active in the profession for forty-five years, and was intimately associated with Dave Henderson and many of the old extravaganza producers, therefore, his recollections are expected to prove interesting. Miss Ten Broeck has written about theatrical matters for some time, and should be able to do justice to Mr. Foy's career. Mr. Foy was a clog dancer and played frontier towns when "Bat" Masterson was sheriff in those parts, and the shooting up of the stage was a part of his weekly routine. The comedian and Miss Ten Broeck have begun preliminary work on the memoirs, and will complete the book this summer, after the close of his season in Over the River at the Globe Theatre.

## FOR AN ENDOWED THEATRE.

Albert H. Brown gave his second lecture, "Needs and Uses for Endowed Theatres in America," at the Brooklyn Academy of Music on Feb. 23. It had been expected that Percy Mackaye would address the meeting, but he was unable to attend, and sent a letter of regret. Mr. Brown said, "I tell everybody that we are to have the theatre. I am not preaching Christian Science or New Thought—just old-fashioned, practical common sense." A chapter of the Drama League is being organized in Brooklyn, the first assemblage to this end having occurred on March 4 at the parish house of the Church of the Messiah, when Mrs. A. Starr Best, of Chicago, was the principal speaker.

## THE UNIVERSITY PLAYERS.

A new pastoral company has been formed under the name of The University Players to present Ian MacLaren and Agnes Elliott Scott, now leading woman with Robert Mantell and for many seasons leading woman with Ben Greet. The company will offer a series of pastoral plays, including Milton's Samson Agonistes, with which Mr. MacLaren has already won distinction in England. The repertoire will embrace other productions never before seen in this country and some of Shakespeare's comedies, besides a few modern plays and several pantomimes in which Madame Pilar-Morin will appear. A company of unusual excellence will be engaged.



AGNES ELLIOTT SCOTT.

## MOVING PICTURE COPYRIGHTS.

At a meeting called by the National Association of Theatrical Producing Managers at the Hotel Astor, on Feb. 27, theatre managers, producers, and playwrights came together to form a committee on copyright legislation in the United States and Canada, and particularly to fight the proposed amendment of Representative Edward W. Townsend, which, it is claimed, would subject plays to appropriation by moving picture concerns upon penalty of \$100, and also to secure adequate copyright protection in Canada.

In the matter of opposing the Townsend bill, in addition to the presidents of the National Association of Theatrical Producing Managers, the New York City Theatre Managers Association, the National Theatre Owners Association, and the Society of American Dramatists and Composers, there will be a special committee headed by Hollis E. Cooley for the producers, Harry P. Mawson for the dramatists, Ed. Glroux for the National Theatre Owners, and one other yet to be named representing the New York theatre managers. Ligon Johnson, counsel for the National Association, will act as counsel for the delegation. These representatives will attend the next hearing of the copyright matter on March 13 in Washington.

A committee from the allied organizations will very shortly go to Canada for a conference with the Premier and the Canadian copyright officials looking toward the enactment of copyright legislation giving dramatic protection in the Dominion. The Canadian territory is rapidly becoming among the most valuable in the country and piracy is said to be widespread in moving pictures and plays.

Among those at last week's meeting were William A. Brady, Augustus Thomas, Charles Burnham, John Cort, Ben Stern, representing Henry B. Harris; Madison Corey, representing Henry W. Savage; Walter Jordan, Sidney Rosenfeld, George Broadhurst, Maurice Campbell, Sidney R. Ellis, George C. Tyler, George Bowles, representing Wagenhals and Kemper; Arch Selwyn, Hollis E. Cooley, Rev. Thomas Dixon, Louis Mann, Edwin Milton Royle, John Laffer, Howard Estabrook, Milton Aborn, Ernest Ely, H. Clay Miner, Harry P. Mawson, Ligon Johnson, Gus Hill, Phil Benedict, Frank Henderson, Barney Gerard, Harry Bryant, Charles A. Bird, representing the Shuberts; Robert Campbell, Clay Lambert, and Fred Irwin.

## ZIEGFELD COMPLIMENTS AMERICAN GIRLS.

F. Ziegfeld, Jr., announces that, at the New York Moulin Rouge, he will follow the general lines of George Edwardes's Gaiety Theatre in London. "We will have a regular musical comedy," he says, "and, just as Mr. Edwardes has made the London gaiety girls world-renowned, I hope to bring the Ziegfeld chorus girl to an even greater fame at the Moulin Rouge. I have heretofore had no permanent home for my productions and, while the chorus girls of the various Follies and the Anna Held companies have always been known for their beauty and talent, the individuality of the gaiety girl has not attached itself to my choruses. It is natural for me to feel that I can outdo Mr. Edwardes in the beauty and intelligence of my chorus girls. It follows because the American is admittedly more beautiful, brighter and more fascinating than her English sister."

## GREEN ROOM CLUB'S REHEARSAL.

The ninth annual full dress rehearsal of the Green Room Club will be held at the Broadway Theatre on March 10, and they promise the best entertainment that they have yet offered. The present officers of the club are George M. Cohan, prompter; Hollis E. Cooley, call boy; John C. Peablies, angel; Frank G. Stanley, copyist. Supers: Henry B. Harris, Franklin Blen, Sidney R. Ellis, George W. Lederer, Meyer S. Benham, Milton Nobles, Charles H. Yale, Sargent Aborn, Philip Mindil, Thomas W. Dinkins, and Walter Vincent. Trustees: A. L. Erlanger, Charles Osgood, J. Duke Murray, Sidney R. Ellis, Charles Dickson, Marc Klaw, Henry B. Harris, Jerome Siegel, Charles K. Harris, Harry B. Thearle, Ligon Johnson, William A. Brady, George J. Cooke, William Courtleigh, and William H. Crane. Entertainment Committee: Samuel H. Harris, Thomas W. Dinkins, M. S. Benham, Max Hart, Philip Mindil, Frank B. Arnold, Sidney Wilmer, Chester De Vonde, Hugh D'Arcy, Frank Smithson, Fred Niblo, Jerome Siegel, and T. Arthur Baker. House Committee: Franklin Blen, Edward C. Cashin, and Eli Cahn. Library Committee: Samuel H. Wandell, J. Frank Stephens, and Maurice V. Samuels. Auditing Committee: Richard Frothingham, James O'Neill, and Henry Simons. Scribes: Paul Gulick and Leon Friedman.

## NEW THEATRE PROPOSED IN HONOLULU.

The Honolulu Public Service Association met recently at the University Club, in that city, and discussed a project to erect a modern theatre that would attract principal American and British companies on their way to the Orient or the antipodes. Harry Corson Clarke and A. L. MacKaye, son of Steele MacKaye, urged the need of such a theatre with a roof garden. An architect submitted plans and the possibility of installing a permanent stock company was considered. The committee appointed to secure the necessary data is composed of A. H. Ford, A. L. MacKaye, Professor, W. A. Bryan, and C. D. Wright, with Architect H. L. Kerr and J. B. McCandless in an advisory capacity.

## AN ADVERTISING INQUIRY.

Which of newspaper, periodical, billboard or word-of-mouth advertising brings most people to the theatre will be determined by an examination of the audiences attending the performances of Over the River at the Globe Theatre this week. The examination will be conducted by Professor J. E. Hickman, of the psychology course at Columbia. He has already made researches into the psychology of advertising, and it is at the invitation of Manager Charles Dillingham that he will try to figure out an advertising problem which has vexed theatrical managers for years. Slips bearing printed questions will be handed to the members of the audience for their answers, and collected after the performances. From these answers Professor Hickman will prepare a series of articles for the advertising magazines.

## FEDERATION OF THEATRE CLUBS.

The National Federation of Theatre Clubs was incorporated in the New York Supreme Court on Feb. 27 "to promote the interest of players, playgoers and playwrights by unifying the efforts of those societies working for the development and perfecting of the American theatre." Among the incorporators are Mrs. A. M. Palmer, Mrs. Edwin Arden, Mrs. Belle de Rivera, Sidney Rosenfeld, Mrs. Genie H. Rosenfeld, Howard Kyle, Ben Greet, Mildred Holland, and Mrs. Henry Miller.

## GOSIP.

Lenore Chippendale, understudy for Julia Marlowe, was most successful in her roles with E. H. Sothern in the South during Miss Marlowe's recent illness.

Harry Rohe, carpenter, and Louis Hahn, electrician, while experimenting with an imitation aeroplane used in The Aviator, at the Cincinnati Orpheum, fell forty feet. Rohe's jaw was dislocated, and one of Hahn's arms was injured.

Minneapolis club women were urged by Helen Fairchild, of St. Louis, to make a stand to discourage improper plays. She mentioned particularly The Pink Lady, The Red Rose, and Alma, Where Do You Live?

There will be no performance of Bought and Paid For on Good Friday at William A. Brady's Playhouse. The theatre will be closed that night.

Buntz Pulls the Strings is spreading rapidly over the English-speaking world. Although several months less than a year old, it is being played in London, New York, Chicago, and the principal cities of Canada.

The company of Scottish Players to present Graham Moffat's playlet, The Centennial Bed, for Martin Beck, on the Orpheum Circuit, sailed from Glasgow on March 2, and will open at the Orpheum, Minneapolis, on March 18.

After a year's absence from the stage, Mabel Taliaferro will play a few weeks in vaudeville on the Orpheum Circuit in a one-act play, by Edward Peple, called Taken on Credit, opening at the Majestic, Chicago, on March 10.

Lewis Waller's support for his revival of Monsieur Beaucaire, at Daly's Theatre, on March 11, will include Grace Lane, Frank Woolfe, Henry Stanford, Reginald Dane, Lewis Broughton, Malcolm Dunn, Herbert Ayling, Henry Carvill, Rupert Julian, Vincent Sternroyd, Edwin Eaton, Catherine Calhoun, Essex Dane, Edith Charteris, Gertrude Barrett, Violet Kimball, and Mlle. Corday.

Frank Farrar, of Chicago, was seized with uncontrollable laughter in a vaudeville theatre on Feb. 23, and, though discharged in court, was instructed by the judge to keep out of theatres for a year.

Camilla Eibenschutz, the German player, gives it as her opinion that New York women are "smarter" than those of Berlin.

Mr. and Mrs. Allan J. Mander (Madeleine d'Arville) sailed for Europe on Feb. 27, admitting their marriage, which they had denied previously. Gertrude Vanderbilt sailed on the same day to appear at the London Palace Music Hall on March 11.

Warrants were issued in San Francisco recently for the arrest of Manager William Fest, of the Valencia Theatre, and Mrs. Daisy Rosset-Hanks, mother of Wanda Hanks, five years of age, charging them with infraction of the child labor law in permitting the child to perform at the theatre.

Sir John Tenniel, cartoonist of London Punch for fifty years, passed his ninety-second birthday on Feb. 27. He is almost totally blind, though otherwise in excellent health.

The house cat strolled on the stage at the Broadway Theatre on Feb. 27 while Joe Weber and Lew Fields and William Collier were on the scene. Mr. Collier saw it first and dived for it. Weber and Fields were close in pursuit, but the cat divined their purpose and fled into the wings, to the vast amusement of the audience. "Yat vas dot, anyhow?" exclaimed Fields. "That was the author," replied Collier.

Kitty Cheatham gave her monologues at the Waldorf-Astoria on Feb. 27 in aid of a home for aged Britons, to be established here by the Order of Daughters of the British Empire.

Kolb and Dill, having renewed their partnership, will reopen at the Savoy Theatre, San Francisco, on March 17 in The Girl on the Train. In their company will be



Winnifred Kingston.

Florence Gear, Olga Steck, Edwin Wilson, William H. White, Walter Paschal, Otto Schrader, Ferdinand Von Gottfried, Henry Vincent, Maxie McDonald, and Nellie Strong, with Fred Hoff as musical director; Fred Stammers, stage-manager, and George Mosser, business manager. Later the reunited comedians expect to revive The Politicians at the same theatre, where they will remain for ten weeks.

The annual benefit of the National Society of Craftsmen was held at the National Arts Club, in this city, on Feb. 29, the entertainers being Katherine Flemming, Edmund Jahn, Roselle Wade, Maud Gould Thomas, Oriska and Rosalind Fuller, and Dorothy Irving.

Public rehearsals are now being given on Monday and Thursday evenings by the Educational Players at the Manhattan Trade School, 209 East Twenty-third Street, under direction of Emma Sheridan Fry. Teachers who did not study Mrs. Fry's productions at the late Children's Educational Theatre, may see in practice at these rehearsals the same methods. The rehearsals are of plays in preparation for the Educational Players' next programme, scenes from Shakespeare's Twelfth Night, Suderman's The Far-Away Princess, and The Mystery of Time, by Florence Farr. Teachers and others interested in educational dramatic methods will be welcomed.

Robert Milton has staged James Montgomery's new comedy, Ready Money, for H. H. Frazer, in Chicago.

Louis U. Wilkinson, M.A., of Cambridge University, England, lectured on "Love Idylls in Poetry and Prose," at the Brooklyn Academy of Music on Feb. 23. He said that Romeo and Juliet is the greatest of tragic love stories, and that poets like to write of tragedies.

## EVELYN HOPE.

Evelyn Hope is appearing this week at Proctor's Theatre, Newark, in The Man First, a sketch from her own pen. She is supported by Arthur Sprague, recently with George Behan in The Sign of the Rose, and by Lura Lawrence, last year with Blanche Walsh. Miss Hope was also in Blanche Walsh's company last year, and is remembered for her work in The Gentleman from Mississippi.



Watts, N. Y. EVELYN HOPE.





F. DANIEL FRAWLEY LEAVING HONOLULU FOR JAPAN. HENRY W. SAVAGE BEHIND THE LADIES

HONOLULU.—HAWAIIAN OPERA HOUSE: Harry Carson Clark is in his third week here, and is pleasing, although not doing so large a business as he should, partly owing to the fact that his repertoire is largely made up of pieces that we used to hear fall out of our nurse's lap laughing at. He has a very clever support with him. Besides Margaret Dale Owen, who is always charming, he has Betty Tracy, Alma Murphy, Nell Fransen, and Vali Hobart for the feminine roles, and William Taylor, Richard Barbes, and Gus Pierson in his male support. The co. plays Hilo at the close of their engagement, giving them a chance to

see The Volcano. Henry W. Savage and T. Daniel Frawley passed through here on their way to Japan. It was very hard to get the colonel back on the boat; he wanted to stay here the rest of his life. He said: "Tell Tina Minson that this is the most beautiful spot on earth, and that the funniest sight I have seen since I left home was Dan Frawley an ardent Irishman walking up the gangplank at Honolulu with an orange-colored wreath around his neck." Mr. Savage is going to Japan to get some local color for a new Japanese production that he has in view.

C. D. WRIGHT.

## THE PHILADELPHIA STAGE

Many New Houses Planned—Trixie Friganza Comes to the Walnut—The Blue Bird Well Received.

(Special to The Mirror.)

There are so many new theatres being planned for the City of Brotherly Love that it is almost impossible to keep track of them all. The two latest playhouses are more "real" than some of the others spoken of, as they have actually been secured. The Keith interests have been looking around for another Philadelphia theatre for some time, as they do such a big business at the Chestnut Street playhouse. Together with the Shampine, who operate a vaudeville theatre in Germantown, the Keith interests have purchased a site in North Philadelphia at the corner of Germantown Avenue and Venable Street, and will erect a theatre, having a seating capacity of 8,000.

The other project is of especial interest from a historic standpoint for Hopkins and Milgram, owners of the Alhambra Theatre, have bought the site of the first American playhouse at the corner of South and Leithgow streets. It has for years been a distillery, but the walls of the old playhouse, known as the Southwark, built in 1776, are partly standing. Here George Washington attended many performances when the seat of the National Government was in Philadelphia. Here the first play, written by an American, produced in America, The Prince of Parthia, by Thomas Godfrey, Jr., was played. The Southwark was destroyed by fire in 1831, and was never rebuilt, but since its last purchase, a new modern theatre, having a seating capacity of about 2,500 and costing \$180,000, will be erected. In the years since the formation of this country the neighborhood has changed, so that the attractions at the theatre will now be vaudeville numbers instead of the heavy tragedians and great actresses who graced its stage 125 years ago.

many left the concert for Sirota did not come up to expectations.

A very classical programme was given March 2 by the Philadelphia Orchestra. Handel, Bach, Beethoven, and Brahms being the composers represented. The only note of modernity was sounded in a composition by Richard Strauss, Wilhelm Bachhaus, the celebrated European pianist, was the soloist.

Vladimir de Pachmann, the eccentric Polish pianist, gave a recital last week that consisted entirely of Chopin selections. He is one of the most finished pianists of the century, and at the same time possesses an unusual amount of "artistic temperament," which he displays in public to the enjoyment of his audiences.



"After ten curtains"

—and now for a Fatima Cigarette—the great Turkish blend with the distinctively individual flavor. An original smoke quality that suits actor, audience, everybody! Put up in a modest package so we can slip in ten more of the good smokes.

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Under the Red Rose, an adaptation of the novel originally offered by the Empire Co. with Faversham, Viola Allen, Ida Conquest, W. H. Orompton, and J. E. Dodson in the leading roles, was produced last week by the Orpheum Players at the Chestnut in an effective style. William Ingersoll and Caroline Gates have the leading roles, but they were forced to share the stellar honor with Percy Winter, who as Oton, the dumb servant, was splendid. This week, All of a Sudden Percy is the attraction at the Chestnut, and it is the first time this play was produced in Philadelphia in stock.

Nora Hayes and Jack Norworth are the head-

liners at Keith's, and their act is original and full of nonsense, singing, and dancing. The rest of the bill was also good and contains a number of newcomers to the Quaker City. Edmund Hayes and co. in The Piano Movers is one of the headliners of the William Fox. The rest of the bill is good and includes Hayden Borden, and Haydn three young men in an entertaining act. Bits of Vanderville, Mystical Edna helped to balance a good bill. Laura Thorne, the dramatized version of one of the Clay novels, is the current attraction at the American, produced by the resident stock on J. SOLIS COHEN, JR.

## BALTIMORE NEWS

The Rose Maid Meets with Prompt Approval—Dorothy Donnelly in The Right to Be Happy—Praise for the Chicago Opera Company.

(Special to The Mirror.)

The Lenten season did not have any effect whatsoever on the state of the audiences at the local playhouses week ending 2. Blanche King in The Wall Street Girl proved what in the vernacular one would call "the whole show." Here is a personality which is simply irresistible. It is a pleasure to watch her work and one wonders where acts all the vitality and enthusiasm which she throws into whatever she does.

The co. is good, especially five members, and honors were almost equally divided. Adrienne Augard, Edith Decker, Juliette Decker, J. Humbird Duffy, and R. E. Graham are those five out of the hundred. Edith Decker has never been more pleasing, and at times completely dominated the performance, for she knows how to act and sing, which is rather unusual. Adrienne Augard, who sings the title role, has the best role in which we have seen her. The Dresden china doll prima donna is perfect and fits the picture admirably. Juliette Dika gives a really remarkable performance of a French contessa, and oh, what sorrow! Until feminine America sees them, Anna Held will never die as long as Miss Dika lives—they are remarkably alike. Duffy sings exceptionally well, better than many light opera tenors who have been here this season, although he is not a good actor. If The Rose Maid comes your way by all means see it, especially the Baltimoreans, when it begins its brief stay at the Colonial, as it will then hit Broadway, where to stay for—who will say how many months!

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Matinees Wednesday and Saturday, 2 sharp

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The 8th Wonder of the World

**THE GARDEN  
OF ALLAH**Next Morning. The cast is a small one, and  
numbers Amelia Marborn, Grace Morrison,  
George La Guere, Arthur Handon, J. Harry  
Benrimo, Frank Mills and Dorothy Donnelly  
head the cast. The production has been staged  
by Tully Marshall, who was seen here a few  
months ago in The Talker. A review of the

## NEW YORK THEATRES.

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Evenings, 8—Matinees, Wed. and Sat.  
Charles Frohman, Klaw & Erlanger, Props.  
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and many other players of prominence.

**HUDSON** Theatre, 44th St., nr. B'way  
Evgs. 8:15. Mats. Wed. & Sat.**MME. SIMONE**

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In Edmond Rostand's Mediaeval Romance

**The Lady of Dreams**

Adapted by Louis N. Parker

**HARRIS** Theatre, formerly Hackett,  
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**THE  
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A Play by Marion Fairfax.

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LAST WEEK

Charles Frohman presents

**ETHEL BARRYMORE**

In the Delightful Comedy

**COUSIN KATE**A SLICE OF LIFE Miss Barrymore  
John Barrymore  
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COHAN & HARRIS present**GEO. M. (himself)**

in the speedy Musical Farce,

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**BELASCO** 44th St., nr. B'way. Evgs. 8:30  
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DAVID BELASCO presents

**DAVID WARFIELD**

In a new play by David Belasco

**THE RETURN OF  
PETER GRIMM**Not to have seen Bunty is to have missed one  
of the genuine treats of the present season.  
This is another production well worth while, and  
no theatregoer can afford to miss it if he wishes  
to keep abreast of the times. Dockstader's Min-  
strels 11-12.

Billie Reeves and the Original Four Lancers

star. The new play is by H. Kellett Chambers,  
and is entitled The Right to Be Happy quite an  
alluring title to say the least. The entire ac-  
tion of the play takes place in Mrs. Van Roof's  
home, New York, and is divided into three acts  
appropriately labeled in a most original fash-  
ion—namely, Before Dinner, After Dinner, the



head a good bill at the Maryland this week in his original act. A Night in An English Music Hall, which has always proved one of the biggest laugh producers of any act seen at this theatre. The others on the bill include Wilbur Mack and Nellie Walker in The Dollar Bill, Dorothy Rogers and co., Charles and Adelaide Wilson, Frank W. Stafford, and Marie Stone.

My friend from India is offered to Holiday Street parlors 4-5, and should prove one of the season's best bills. It is some time since it had a production in this city, but has hardly lost any attractive qualities.

The College Girls are at the Gayety 4-5, and Miner's Americans hold forth at the New Empire.

The sixth opera of the series of ten was sung at the Lyric by the Chicago co. on the 20th. Wagner's Lohengrin being the work presented. The audience for some unexplainable reason was decidedly below the average in size, but was exceptionally enthusiastic. In passing a twofold word of praise should be given to this co. for the admirable manner in which it presents German opera without the aid of a single German singer. This in itself is a triumph. True, last week Madame Matenauer did capture the honors of the performance of Valkyrie, but this was an exception to the rule. Lohengrin was an splendidly for the most part. The French tenor, Dalmores, more than redeemed himself after his rather colorless performance in Valkyrie. He was, in fact, the bright particular star of the evening, and seemed to be in exceptional form throughout. His tones and placement were good, and he had less trouble with his enunciation. We anticipate his Tristan with renewed pleasure. Marie Hannold was the visiting artist from the Metropolitan taking the place of Jane Osborne Hannah. This singer deserves great credit for the very decided progress she has made, although at times a most disagreeable tremolo is noticeable. This is something new for her, and should be rectified at once. She has improved fourfold since her previous appearance here some four years ago, and is an artist of the first rank.

Huterdeau sang superbly throughout the evening. Next opera March 7, triple bill. The Secret of Susanne, Ballet, and Pasticci.

Messrs. Warba and Loecherer were in town all last week supervising their new production, The Rose Maid. They entertained at an elaborate dinner at the Stafford after the first performance.

Their guests including the members of the co., Messrs. Harry and Robert Smith, Samuel Hix, Tunia F. Dean, and several prominent New York newspaper men and theatrical folk.

Tunia F. Dean, of the Academy, who devotes the most artistic lobby decorations seen in Baltimore, surpassed his best efforts during the engagement of The Rose Maid. Under his personal supervision, the lobby arbor which spans the lower end of the lobby was converted into a rose bower, and the effect was the most artistic and beautiful he has conceived thus far this season.

The Wednesday Club have just announced that they will present three one-act plays at Albaugh's Easter week. They will include J. M. Barrie's Hop O' My Thumb, Synge's The Shadow of the Glen, and Richard Harding Davis's, Miss Civilization. Quite an ambitious programme, and we anxiously await the productions. As announced some weeks ago in The Mirror, this club has been formed by the members of the Hickman School of Acting, and is under the personal direction of Robert N. Hickman. Rehearsals are being held four times a week, and an exceptionally smooth performance is looked for.

The New York Philharmonic, under the direction of Joseph Strakosky, gave its farewell concert of the season at the Lyric on the 4th, much to the regret of local music lovers. Strakosky and his organization have made an unusually favorable impression upon us, and the season which consisted of three concerts was a brilliant success both artistically and financially. The houses were crowded, and the programmes showed exceptional skill in the music selected. It is quite likely that next season the Philharmonic will give five concerts, but in any event their return is assured, which is a source of much pleasure.

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Two Hundred Thousand Women Made Happy With This New Knowledge Through a Copy of This Remarkable Book, "WEIGHT REDUCTION WITHOUT DRUGS." Isn't This Convincing Evidence As to Its Value?



See me here  
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Here I am after reducing 37 lbs. in five weeks, with my harmless home treatment

### THE JOY OF LIVING IS THE HERITAGE OF THE LEAN, I WAS STOUT—AND I KNOW

My friends were charitable and they called it obesity; others referred to me as being STOUT, but I know, it was just plain bulky weight. I was miserable—you, too, are equally miserable if you are too stout.

To reduce your weight you must find the cause, you must get at the very reason.

### I FOUND THE CAUSE—THE REST WAS EASY

Before I succeeded, I tried everything within reason and some things beyond reason.

It was maddening—disgusting.

All I had to do was to remove the cause, and I swear under oath, that by my simple method, without drugs, medicine, harmful exercises, or starvation diet, I reduced my weight 37 pounds in five weeks, and guarantee that I can do the same for you. I do not use medicine of any kind or worthless stuff to rub on the body, but a simple home treatment; even a child can use it without harm. Through this marvelous combination home treatment, I succeeded because I had found the right way. I can now climb to the summit of Pike's Peak with ease. I could not do that until I had taken off 37 pounds of my ponderous weight.

If you are interested in your own happiness and health and figure, you will permit me to tell you how to reduce your weight "Nature's Way." It is astonishing the thousands of grateful letters I am receiving. J. E. Boles, Box 423, Great Bend, Kansas, writes that he lost fifty pounds with my harmless treatment. W. L. Schmitt, Montevideo, Minnesota, lost thirty pounds in thirty days. Mamie McNelly, Des Moines, Missouri, writes that she lost sixty-five pounds with this new method, and I can send you thousands of names of satisfied customers, who have given me permission to use their names. I never publish any name without written permission.

Suite 3001 Central Bank Building, Denver, Colo.

Robert Hilliard gave to an audience of professionals and those who pay the first performance on any stage of The River of Chance and Change, a four-act play, written by W. A. Tremayne, Edward H. Peple, and the actor himself. Several Eastern managers were represented among those "in front."

It is announced that Walter Perkins, well known as a player of The Man from Mexico, in which he has starred for eight years, will act the piece at the Marlboro Theatre next week. He will have the support of the new Phillips-Slack Stock co.

Bills for this week: Illinois, Anna Held; Powers's, Helen Ware; Olympic, The Woman; Blackstone, Blanche Bates; George M. Cohan's Grand Opera House, Officer 666; Colonial, The Pink Lady; American, The Rose of Panama; and Annette Kellermann in Undine; Studebaker, May Irwin; Lyric, The Dream Players; Garrick, Little Women; Princess, The Scotch Players; McVicker's, Allan Jimmy Valentine; La Salle, Louisiana Lou; Cort, Margaret Livingston; Chicago Opera House, Charlotte Walker; Majestic, vaudeville; National, Cheekers; Marlboro, Phillips Stock; Colosseum, The Lily Imperial; The White Sister; Crown, The Gypsy Girl; Bush Temple, The Belle of New York.

Rumor has it that Charles Cherry is to take for his own use the play of the first performance on any stage of The River of Chance and Change, a four-act play, written by W. A. Tremayne, Edward H. Peple, and the actor himself.

Announcement was made last Saturday that B. C. Whitney had secured an interest in the Studebaker Theatre from Dillingham and Connor, and will actively participate in the management. It is understood that Manager Whitney will present at the Studebaker a musical comedy production sometime this Spring or early in the Summer.

Law suits loom over the translation for the Drama Players of Giuseppe's The Stranger. Margherita Lojone, claims she made the trans-

## THE CHICAGO STAGE

Local Reviewers Attempt to Crack a Hard Nut—Tolstoi's Last Drama Seen for First Time in America.

(Special to The Mirror.)

CHICAGO, March 4.—Just now Chicago is more or less excited over the happy conjunction of stage beauties appearing as stars in our dramatic sky. Local reviewers during the past week have expressed various opinions as to which one of the stars is the one "bright and particular;" and, as no overwhelming majority was given, the situation remains just as it was in the beginning, a pleasing puzzle. This condition of affairs will be conceded as not inexplicable when it is stated that the beauties under discussion are Anna Held at the Illinois, Edna Goodrich at the Whitney, Annette Kellermann at the American, and Billie Burke at Powers's. Indeed, the ladies seem to have Chicago pretty well under control; for, in addition to their "beauty squad," there are the following names: Little Women at the Garrick, Louisiana Lou at the La Salle, Bunty at the Princess, and The Pink Lady at the Colonial. Also Chicago greets the following stars: May Irwin at the Studebaker, Charlotte Walker at the Chicago Opera House, Margaret Livingston at the Cort, and Blanche Bates at the Blackstone.

It may be said that May Irwin has scored a fine personal and financial success in her first week. Her play, She Knows Better Now, is not considered a masterpiece of dramaturgy; but, as May Irwin is the attraction, there is no harm done.

This evening, Blanche Bates opened at the Blackstone in her signal success of last season, Nobody's Widow. David Belasco, with his usual thoroughness, has surrounded Miss Bates with the same capable co. employed during the New York engagement, including Bruce McKee, Adelaide Prince, Rex McDougall, Edith Campbell, Claire Elliott, Minor S. Watson, Arthur Hyman, and others. The engagement is for two weeks.

The Drama Players now have in rehearsal Paul Hervey's The Passing of the Torch, and Amelia Hunter's Gold. The latter will be the second new American drama to have a hearing under auspices of the Chicago Theatre Society.

Representatives of B. F. Keith, the Eastern vaudeville manager, were in the city last week, returning Eastward from a trip to the Pacific Coast, whither they had journeyed. It is alleged, to look over the vaudeville field, and take options on a chain of "legitimate" theatres, with a view to converting them into variety houses.

We shall see far West as Martin Beck comes East, is the way one of the representatives is quoted to have sized up the situation.

Count Leo Tolstoi's last drama, The Living Corpse, had its first American performances in Chicago Friday, Saturday, and Sunday in Fiddish at the Illinois Theatre, where Ellis F. Glickman's Players presented the tragic play.

Following the appearance of Blanche Bates in Avery Howard's farcical romance, Nobody's Widow at the Blackstone Theatre, Kilde Ferguson will come in The First Lady of the Land.

The story at the Studebaker is that Ralph C. Herz will play his return engagement in Dr. De Laze at that theatre instead of at the Illinois, where he has been scheduled. It is announced that the business partnership between George W. Lederer and H. H. Frasse has been dissolved, and each member will hereafter engage independently in theatrical enterprises. The affairs of Madame Sherry will be directed by a corporation.

Annette Kellermann in her little play of Undine has been added to the bill, and the queen of the water, so to speak, gives a most delightful and artistic series of poses in prefacing her diving in all sorts of ways from springboards into the water of a huge tank on or just below the level of the stage. Her exquisite figure, displayed with charming frankness, gives the final artistic touch to all the other artistic features of the evening. Mr. Cort deserves well of his patrons for giving them two such beautiful productions, and his local manager, Will F. Moffor, has done well in securing the attractions, and already has become decidedly popular with his clientele in the manner in which he performs his duties.

Anna Held appeared during the week at the Illinois Theatre in Mlle. Innocence, in which she has given no such pleasure in previous seasons at various theatres in different localities, and is in quite as good form as ever before, with her charms of manner and voice still manifest, as of old, and carrying the audience with her through the mass of the musical comedy in which she appears. A host of pretty and graceful girls appear in her support, and the cast otherwise is quite competent to keep the Smith-Hubbell opera at high water mark in the way of an entertainment. It is a lively presentation that is given at the Illinois, and the houses have been thronged by the old-time and the many new admirers of the charming French singer. The presentation is for two weeks only.

Annette Kellermann, the diver, is studying music so as to become a diva.

For many weeks having set a good example by abandoning stage names, the management of the Garrick gave two performances of Little Women last Sunday. The services were well attended both afternoon and evening.

On last Saturday afternoon and evening those of The Lady from the Sea were repeated by the Drama Players. The drama, The Stranger, was acted for the first time on the American stage this evening. The translation of The Stranger used by the Drama Players is by Margherita Lojone, of this city, assisted by Elizabeth Davis. The translation of Paul Hervey's The Passing of the Torch, which will be out next week, is by Kenneth Goodman, also of Chicago.

With the production of Bronson Howard's Aristocracy, the new regime of Albert Phillips began last week at the Marlboro Theatre. Charles Marvin stepped out after operating the playhouse for eight years, and Mr. Phillips took up the managerial duties. He will continue to play leading roles, and has surrounded himself with such players as Lella Shaw, Sam McHarry, and Daniel Root, of the present co. The newcomers being Edith Weaver, Julian, Lafayette McKee, H. Ashton Newton, Clara Dalton, Anthony Smythe, Gretchen Sherman, William F. Canfield, and Fred Eckhardt.

The Belle of New York will be revived this week by the Bush Temple Musical Stock co. This co. has filled a void on the North Side, and has been doing excellent work. Edward H. Allen, under whose supervision the plays are offered, has made a success at the Bush. His co. includes Stanley Felix, Herbert Carter, Marguerite Allen, Carrie Hubert, and Frank Coffin. Plans have been completed for Chicago's "Little Theatre," which will be opened on October 1, and the season will close May 1, 1913. This announcement is made by Maurice Browne, the English poet and lecturer. Mr. Browne is to be the director of the theatre. He declares himself already receiving a play by an American writer, which he believes will justify the existence of the theatre the first season. At least one play a month is to be produced throughout the season, including plays by Synge, Strindberg, Maeterlinck, and Schmitz.

George M. Cohan's Grand Opera House presented its first play to the public last night. Officer 666 was the offering. The house was crowded and the play joyously acclaimed. Douglas Fairbanks and John E. Milford had the assistance of William F. Carter, Ashton Helen Robertson, C. Morton Horne, Joseph Allen, John Arthur, Harry English, James W. Brady, and Frank McGlynn. Extended comment will be made later.

Mabel Taliferro will make her vaudeville debut at the Marlboro Theatre next Monday afternoon. Nora Bayes and Jack Norworth will return to play in the headline position at the Marlboro during the week of March 18.

At McVicker's Theatre last Friday afternoon

**St. Mark's in-the-Bouwerie**

Second Ave. and Tenth St.  
(Use Astor Pl. subway sta.)

Sunday, March 10th, 1912, at 3 P. M.

Address by CHARLES JAMES

**A PRACTICAL REDEMPTION OF THE STAGE**

All members of the profession invited  
Admission Free

lation. Elizabeth Davis makes a similar claim. The two worked together, but are now separated. Donald Robertson says their work was so bad that he had to do it all over. It must be a question of fame and not money that is involved, as the play can be done but a few times and financial rewards will be negligible.

OTIS COLBURN.

### BROOKLYN AMUSEMENTS.

#### Alma Rutherford Lost No Time in Making Friends—Frank Callahan Complimented.

The Cora Parton Stock company presented last week its Never Happened, and kept the audience in roars of laughter from the first to the final curtain. Minna Phillips was seen as Paula McElhinne, and scored a decided hit with "You're in Love, You're in Love." Claude Parton kept things going at a rapid pace, and rendered in fine style, "I'm Out for a Black Old Time" and "Here's to Any Old Girl At All." George Storrs Fisher as Claude Kelly was deserving of the name, and was

(Continued on page 24.)



# AMUSEMENTS THE COUNTRY OVER

## NEW VICTORIA THEATRE.

The new Victoria Theatre, Chicago's largest house for traveling attractions at popular prices, is being built at Belmont and Sheffield Avenues, at a cost of \$300,000. Owned by Frank A. F. Cassolo and Robert E. Ricksen, now operating also the Crown and the Imperial theatres, it was designed by John Ebersson, who has given it a French Renaissance front. The rear elevation, facing the elevated railway station, is an imitation of a feudal German castle. The lobby is finished with Italian marble, and the auditorium with staff. Mosaic floors, proscenium boxes, a tapestry curtain and indirect lighting are features of the auditorium. It will accommodate 1,000 on the orchestra floor, and 800 in the balcony, which is said to be the largest balcony without pillars for support in the United States. It should be an ornament to the city.

## ALABAMA.

**MOBILE.**—THEATRE: Montgomery and Stone in The Old Town Feb. 17, 18; good co.; well received; large audience. Annual Mardi Gras 19, 20; Francis Wilson in A Bachelor's Baby 19; good co.; pleased good business. Mobile Janis 1, 2 pleased good business. LYRIC: William Hodges in The Man from Home 17; excellent cast; delighted capacity. Everywoman, with Jane Oaker, Frederic Ward, Marie Walwright, and a very capable co. 19, 20; excellent co.; most elaborate production; conceded to have been the most charming play that has been here in many seasons; delighted three large houses; Mr. Ward received quite an ovation.

**TUSCALOOSA.**—AUDITORIUM: Baby Mine Feb. 18; big house; excellent co.; pleased. Beverly of Granstar 16; fair business; moderate satisfaction. University of Alabama Dramatic Club (Black Friars) presented Land of Heart's Desire and Candida to good business 19; admirable performance. DIAMOND: Tassell Collins's co. opened week's engagement; doing good business; co. fair.

**MONTGOMERY.**—GRAND: Francis Wilson in The Bachelor's Baby Feb. 20; enthusiastically received by large audience. Broadway 21-23; exceptionally well received by good-sized audience.

**ANNISTON.**—NEW NOBLE: Baby Mine Feb. 18; small but well-pleased house. Three Twine 21; failed to please small house. Paul Gilmore 22; well pleased; medium business.

**SELMA.**—ACADEMY: The Thief Feb. 19. Beverly of Granstar 20; both to poor business. Three Twine 21; fair business.

## ARKANSAS.

**LITTLE ROCK.**—KEMPER: William Faversham and Julia Orr in The Faun Feb. 13; excellent performance; good business. Harry Bulger in The Flirtation Princess 15; performance and business good. Over Night 16, 17; performance good; fair business. Imperial Russian Dancers 20; excellent performance; good business. Baby Mine Feb. 21; good business. A Vanderbilt Revue 21-23; performance and business good. The Heart Breakers 20, 21; performance and business good. ITEM: Alven Morrison, who has enjoyed a long rest here, has joined The Rosary co.

**FORT SMITH.**—NEW: William Faversham in The Faun Feb. 14; pleased large audience. Harry Bulger in The Flirtation Princess 15; good performance and house. Mikado 20 (local talent) pleased. Imperial Russian Dancers 21 canceled. Lyman H. Howe 23, 24; large business.

**FAYETTEVILLE.**—OSARK: The Traveling Salesman Feb. 24; good co.; fair business. Imperial Russian Ballet 25; an attraction that cannot be praised too highly. The orchestra was very fine.

**HOT SPRINGS.**—AUDITORIUM: Babe Welch and Kattie Francis (Vanderbilt Revue) Feb. 19, 20; fair business. Della Clarke in Introduce Me Feb. 21; fair performance and house. Timely Fortune 23, 24; pleased fair business.

**FINE BLUFF.**—ELKS: Della Clarke in Introduce Me Feb. 21; pleased good business. Human Hearts 22; poor performance and business.

## CALIFORNIA.

### SAN FRANCISCO.

Madame Sherry a Welcome Visitor at the Columbia-Kolband Dill's Opening Announced

The Columbia has Madame Sherry for its second week, ending Feb. 25, business good. Rebecca of Sunnybrook Farm 26.

The Alcazar staged Brewster's Millions week ending 25 to excellent business. Miss Vaughn and Mr. Lottell in the leads. The Lottery Man 26.

The Court presented The Deep Purple week ending 25 to good business. Mrs. Leslie Carter will open 26 in Two Women.

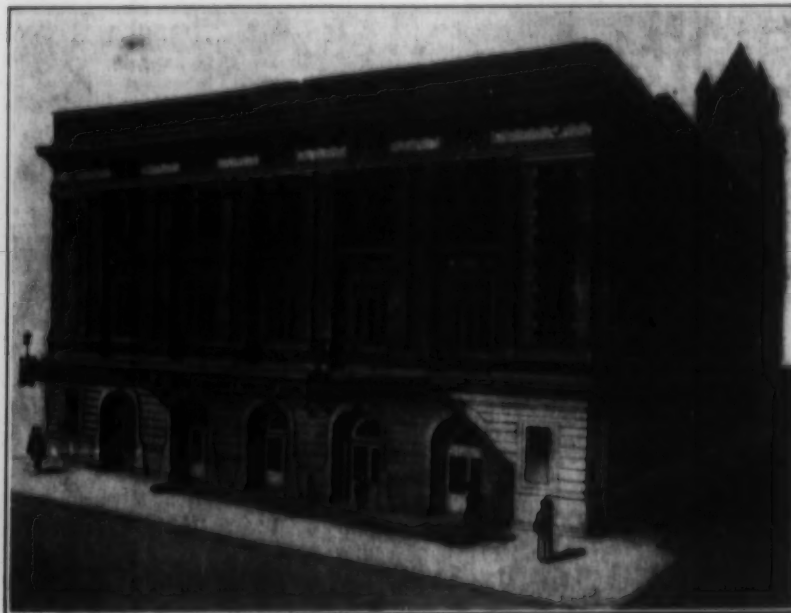
At the Savoy Granstar was given to good business week ending 25. Commencing matinee 26 Jeanne Tower will be seen in The White Sister.

At the Orpheum Julius Tannen is the headliner. The Empress and Pantagruel's have good bills also and good business week ending 25.

Rhmann-Helm's matinee 25 at Court gave concert well attended. The is to be given a solid plate as a remembrance by the people of San Jose for her concert given there for the benefit of the children.

John McCormack, the Irish tenor, will give concert 3 at Scottish Rite Hall.

The old Tivoli at 14th Street is now about in condition to be torn down, and work will commence at once to erect the Tivoli, and it is said that Doc Leahy, who is now in the East with Tetrazzini, has engaged the Chicago Opera



THE NEW VICTORIA THEATRE, CHICAGO, ILL.

co. with Mr. Dippel, to give operas here in 1913.

The action that Nat Magnus, former manager of Keith and Dill, has instituted against those comedians, has been settled, and now the arrangements are complete for the two funny men to open together at the Savoy 7. Dill said to me while waiting for the case to be dismissed, "that is a fine day for two Dutchmen to open on."

Atkins Lawrence, who was with The Granstar co., died while here 19. His wife is with the co., her name being Lena Arland. Emmet Sheridan will come from the East to take his part.

**OAKLAND.**—MACDONOUGH: Kinemacolor pictures Feb. 19-22; pictures good, but only small audience. LIBERTY: Nelson's Players presented Miss Wynn of the Cabbages Patch 19-20; great production. Mina Gleason in title-role exceptionally clever. Oral Humphreys as Stubbs and Mirabel Hermour in the role of Hany gave best performances of their local careers. A. H. O. at every performance. ORPHEUM: Advanced vaudeville 19-24; packed house. ITEM: The concert given by Madame Schumann-Helm at the Liberty 23 was a great musical and financial success. The house was completely sold out. Receipts about \$5,000.

## COLORADO

### DENVER.

The Gamblers Made a Lasting Impression—Miss Loftus Cordially Welcomed

Cecilia Loftus, fresh from her triumphs abroad, was hailed with delight at the Orpheum Feb. 26-3. Our "Globe" has acquired a decided English accent since last seen here, but has lost none of her winsome charm. Her Madame Bernhardt in Isyri is beautifully finished, and the impersonation of Rose Stahl is just as clever as ever. Each offering she made was charming and satisfactory. The balance of the bill includes Esther Trio of Acrobats, George Carson, and Jake Willard in a sketch, Karl in violin selections, Gordon Eldred in a sketch, the Farber Girls in a society act, Paul Asard Trio of strong men.

Charles Klein's melodramatic thriller, The Gamblers, occupied the stage at the Broadway 26-3. There isn't a dull moment in the entire play, and the actors give it with a vim. The plot is absorbing, and large audiences are assured the entire week. Paul Everton plays the lead, and Gertrude Dallas plays Mrs. Darwin. Others worthy of mention are Frank Lones, George F. Snyder, who extracts a good deal from the tiny part of the maid servant, and Edwin Walter. The Pink Lady 4-10.

Bunny Izzy, impersonated by that funny man, George Sidney, stopped for the week 25-3 at the Tabor. The play is really funny, and the people sing and dance excellently. The scenery is satisfactory, and things go with a dash that pleases the popular taste. Nick Bassi and Carrie Webster gave us a glimpse of the famous turkey trot, and the audience were so well satisfied that encores were demanded over and over until the dancers were exhausted. Dick Hagg, John J. Masee, Walter Webber, and Evelyn Knowles stand out prominently among the long list of really capable, clever performers. Miss Nobody from Starland 9-9.

Madame Johanna Gadski thrilled a large audience at the Auditorium 26. This mistress of song seems to have improved with the years, and seldom has she been in better voice, nor rendered her songs with finer finish and appreciation. One of the season's most brilliant social audiences greeted her.

Zimbalist, the Russian violinist, will appear at the Auditorium 29.

The Rhoda Royal Indoor Circus drew moderately at the Auditorium 19-24, and the Rhiza realized a fair amount of credit to be used in the furnishing of their beautiful new club building. A finer gathering of handsome, well-trained horses is seldom seen. The aerial acts, while

few, were all away above the average. Victoria Cordona, on the slack wire, gave one of the most remarkable exhibitions of perfect balance seen in years, while her brother gave a thrilling transac act replete with new tricks. "Omar," the alrshis horse, is just as much a wonder as when first shown to the public some seasons ago.

**COLORADO SPRINGS.**—OPERA HOUSE: Lala Glaser in Miss Dodelsch Feb. 19; pleased good house; good co. Three Twine 15; good co. and business. Girl from Rector's 17; matinee capacity; night poor house. A Night Out 21; good co. George Sidney in The Day After 22; good co.; matinee capacity; night fair. Paris Grand Opera co. in Herodiade 23; matinee poor; night fair. The Gamblers 24; good co.; poor house.

**ASPEN.**—WHEELER OPERA HOUSE: Pictures Feb. 19-24; good business. ITEM: The Wheeler Opera House has been sold to L. B. Holloway, formerly of Amarillo, Tex., but who has decided to locate here that he may better look after his interests here. Sheehan and Yates will continue as lessees of the building.

## CONNECTICUT.

**HARTFORD.**—PARSONS: The delightfully amusing snappy comedy, Baby Mine, drew two good-sized audiences Feb. 23, who thoroughly enjoyed the play and the excellent work of the principals—Marguerite Clark, Emma Delano, Walter Jones, and Ernest Glendinning. Kiefield's Polles had the theatre for three performances 23, 24. An exceptionally large co. and an abundance of elaborate scenery, as the background of such well-known artists as Basile McCoy, Fanny Brice, Walter Percival, G. A. Mason, Leon Errol, William Schroder, W. J. Kelly, Vera Maxwell, Stella Charlataine, and the inimitable Bert Williams could not help but amuse, as the applause, laughter and insistent encores attested. The Wedding Trine drew fairly well 27, 28. It is a comic opera of the old school, and all the soloists and chorus sang with good voice and strength. POLI'S: Week of 19 played to the usual banner business. The special feature of the bill was Jessie J. Lasky's sketch, The Antique Girl, which was richly and most elaborately mounted and costumed, presented by a co. of fifteen, Doris Wilson and Maud Earl were featured in the principal roles and dancing, and captivated the audiences by their fine voices, cleverness and daintiness. Charles Fussy and Fletcher Norton played the principal comedy roles with amusing cleverness. Other leading acts on the bill were: Grace Howard, Chinko and co., Phina and co., Le Roy and Harvey, Romulo and De Lano, and Snelzel and Dunn. The tollbooth for week of 26 are: A Night in a Turkish Bath, The Squarer, presented by the well-known comedians J. G. Went and co., and Grace Leonard in "Vesta Tillerisms." At the HARTFORD: Lathrop, Lucas and co. in A Girl of the West was the leading act week of 26. It is typical Western in plot and of great interest and mounted with careful detail. The usual H. R. O. audiences all the week.

**NEW HAVEN.**—HYPERION: The Vicesse Opera co. Feb. 19-21; fair co.; poor audience. The Royal Purple 23-24, with matinee 24; co. poor business. The audiences, though small, were decidedly generous in their expression of opinion. The play dealing with certain phases of the Tenderloin, portraying a vividly given and unflinching exposure of the East, Ada Dwyer, Violet Heming, Sidney Booth, and Robert Cain were especially good. GRAND OPERA: Vanderville and photoplays. M. T. Yack, for the next two years representative of Henry R. Harris, has severed his connection with this theatre. Mr. Yack's successor has not been announced. ITEM: Under the auspices of the Music Department of Yale, Alfred Zimbalist, the talented violinist, gave a most excellent recital 23 in Woolsey Hall. The venue man easily displayed his mastery of the violin, and rapturous outbursts of enthusiasm

greeted his efforts.—Madame Gadski is announced for a recital at Woolsey Hall on the evening of 8.

**BRIDGEPORT.**—LYRIC: As presented by the Frank Carpenter Stock co. Feb. 26-3. The Two Orphans makes the audiences forget how many years ago D'Emery wrote the play; and see only its gripping dramatic strength. Following after The Marriage of Kitty it proves the versatile adaptability of the co. A Bachelor's Honeymoon 4-9.—POLI'S: Leslie Leigh, and Harry Griffith and co. in California proved an operatic and scenic treat 26-2, but they did not monopolize the audience. Earl and Curtis, Fred Dupres, Chesterfield, the equine model; Geiser, and Sprague and McNeese did good work and were appreciated. The only bad act was the travesty on music by Bailey, Hall and Burnett. Taylor-Granville's The Hold-Up 4-9.—FARK: The semi-monthly "excursion" away from moving pictures and vaudeville brings Get-Rich-Quick Wallingford 4.—ITEM: Local newsdealers monopolized Poli's 27, after an annual association dinner, and the performers interpolated personal quips and allusions that made a hit.

**NEW BRITAIN.**—RUSSWIN LYCEUM: The Chorus Lady Feb. 23; popular prices; good patronage and pleased. Taylor Stock co. 26-3, presenting Charlotte Temple. When Hearts are Trumps. An Actor's Romance Mother and Son, The Blind Girl, Just Struck Town, and in Arizona; patronage light.

**WATERBURY.**—POLI'S: The Amberg Opera co. in The Dollar Princess Feb. 23; fair business. The Chorus Lady 26; fair-sized audience. The Wedding Trine 29; filled house; enthusiastic audience.

**WILLIMANTIC.**—LOOMER: Taylor Stock co. closed Feb. 24; capacity.

## FLORIDA.

**JACKSONVILLE.**—DUVAL: The Lion and the Mouse Feb. 19; pleased fair business. Metropolitan Concert co. 20; poor business. Mountain Ash Male Chorus 23; fair business. Henrietta Goodman in The Real Thing 24; excellent to good business. Francis Wilson in The Bachelor's Baby 23; pleased good business. ORPHEUM: Four Killarney Girls, The Society Trio, Van Hoff, Salisbury and Boney, Ed. Moeller Trio 19-23; good bill and business. MOROCOCO TEMPLE: Kilties' Band 26; fair business. ITEM: The higher courts upheld the ordinance prohibiting theatres, and vaudeville performances on Sundays.—Mabel Paige will open her Summer stock season at the Duval on April 7. Members of her former co. to appear with her this year are: Ed. Lawrence, Clarence Chase, Harry Castle, John B. Whitman, Charles W. Brown, Florence Hill, Marie Warren, Myrtle Hubbard, and Oscar. "Crusades" was exhibited at the Duval. Ed. Lawrence, of the Mabel Paige co., gave a very interesting lecture, and added much to the enjoyment of the picture play.—Louis Robie, manager of the Knickerbocker Burlesques, has greeted his friends here last week.—John Stirling, of Ringling Brothers' Circus, is touring the State on pleasure bent.

## GEORGIA.

**ROME.**—OPERA HOUSE: Baby Mine Feb. 21; pleased two fair houses. Girl from Rector's 23; fair co. and business. ITEM: After months of delay the Elite Theatre's \$5,000 pipe organ has been completed and made its appearance Feb. 19, delighting full houses.

**MILLEDGEVILLE.**—GRAND: The Three Twine Feb. 19; highly pleased good house. Yama Yama Girls repeatedly encores.

**MACON.**—GRAND: The Kilties' Band Feb. 20; pleased fair patronage.

## IDAHO.

**BOISE CITY.**—PINNEY: Fourth annual play, entitled Billy, by Boise Council, No. 899, Feb. 19; scenery included a full sized ship painted by Nic Valence; offering compared well with professional efforts. Gold Dredge, Sanford Dodge co. in The Light of War, Faust, and Merchant of Venice 23-24; well-balanced co.; light business.

**NAMPA.**—OPERA HOUSE: Sanford Dodge in The Light of War, Merchant of Venice, and Faust Feb. 20, 21; good co.; light houses.

## ILLINOIS.

**OAK PARK.**—WARRINGTON: Grace Hayward Associate Players in Rose of the Rancho Feb. 26-3; Grace Hayward's Juana one of her best efforts. The Kearney of Charlie Dixie exceptionally strong. Chester Wallace's Don Luis had all the "manana" atmosphere of the Spaniard. Coletta Power as Senora Kenton unusually strong. The Padre Antonio of William Webb was very sympathetically done. As Samuel Low Webb was in a part considered unsuited, but surprised by his intensity. Gold Dredge was never more fascinating than as Trinidad. Walter Pontier gave a humorous but excellent Lieutenant Larkin. The Dona Castro of Rose Watson was beautiful in its dimity. Robert Jones did his best work of the season as Kinkaid.

**BLOOMINGTON.**—CHATTERTON: Va-Joke Garrat in The Red Rose Feb. 13; delighted very good business. Harry McCabe 15, with Victor Moore, pleased fair business. Naughty Marietta 20; very good, to good business. U. I. C. 21; fair to very good business, owing to weather conditions. Amateur Musical Club Concert 22. Excuse Mr. 26; delighted big house. University of Illinois Band 26, matinee and night; good, to good business.

**GALESBURG.**—AUDITORIUM: The Girl of My Dreams Feb. 21; delighted fair house. The Country Boy 22, and matinee, pleased good

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business. The Chocolate Soldier 24: scored big hit. Roy Purviance, a Galesburg boy, received an ovation as the Chocolate Soldier. Hoover Stock co. week of 27: opened to good business. —GAIETY: The Millionaire Kid week of 27 opened to big business.

**DECATUR.**—**POWERS'S GRAND:** Iroquois Club's Musical Comedy. First-class amateur performance (local) Feb. 20: pleased capacity. Miss Weber in Naughty Marietta 22: best comic opera seen here in many a day. Easiest Way 24: fair house. Richard Jones in Silver Threads 25: two fair houses. University of Illinois Band 26: pleased fair house. The Gamblers 27: exceptionally good co.: fair business.

**AURORA.**—**GRAND:** The Country Boy Feb. 20: very good co. to good business; pleased. The Wolf 24, 25: two performances daily: good co.: medium business. Stetson's U. T. O. 26: matinee and night, to fair business. —**FOX:** Annie Abbott human magnet, big attraction 19-25: capacity business; balance programme good.

**SPRINGFIELD.**—**CHATTERBOX:** Ralph Hers in Doctor De Luxe Feb. 18: pleased capacity. Victor Moore in Shorty McCabe 20: good co.: fair business. Florence Webster in Naughty Marietta 21: excellent co. Richard Jones in Silver Threads 22, 24: fair co. and business. Easiest Way 25, 26: good co.: fair business.

**QUINCY.**—**EMPIRE:** Hoover Stock co. Feb. 18-23 (except 20): successful engagement; good satisfaction. Vladimir de Pachman Concert 20: a musical treat: very appreciative audience. The Girl of My Dreams 24: splendid performance and satisfaction: big business. Hoover Stock co. 25 (return) pleased good business.

**MATSON.**—**THEATRE:** Stetson's U. T. O. Feb. 19: capacity. Richard J. Jones in Silver Threads 20: good co.: fair house. The Gamblers 26: pleased.

**CANTON.**—**PRINCESS:** Hoover Stock co. Feb. 12-17: good co.: fair business. Madame Sherry 23: delighted capacity.

**MORRISON.**—**AUDITORIUM:** Hon. Frank Cannon (Lecture Course) Feb. 26: very good, to good house.

**STREATOR.**—**FLUMB:** Country Boy Feb. 21: pleased fair business. Stetson's U. T. O. 22: good attendance.

**MARION.**—**BOJAND:** Stanley Stock co. in The Minister Feb. 26: pleased capacity.

## INDIANA.

### INDIANAPOLIS.

High Praise for The Gamblers' Company—  
Fluke O'Hara Popular Here.

The elaborate and pretentious Savage production of Puccini's grand opera, The Girl of the Golden West, was heard by a large audience, which about filled the Shubert Murat Feb. 21. Ivy Scott as the girl, Carl Gantvoort as the sheriff, and Miss Singara as Johnson sang and acted the leading roles with much success. Richard P. Parks, of this city, as Sonora, received well deserved recognition from his many friends in the audience. Others in the strong cast included Charles E. Gallagher, Vernon Delbart, Louis d'Angelo, and Madame Dina Paglia. Glorioso Polanco conducted.

One of the finest attractions of the season was The Gamblers, Klein's strong, gripping, and deeply interesting play, which drew good houses 23-24. Especially noteworthy was the superb work of Jane Cowell, Charles Stevenson, and Orville Caldwell in the leading roles. They were admirably supported by George Backus, Ed Witt O. Jennings, Wallace Erskine, and Fred W. Strong. The opening performance Washington's Birthday matinee was delayed considerably owing to the late arrival of the co., and the curtain was not rung up until after three o'clock. Kubalik 25, Marie Dressler in Tillie's Nightgown 26-27 (second return), Low Fields's co. in Hanky Panky 4-6.

At English's 22-24 Victor Moore in Shorty McCabe scored his usual blizzy character and was supported by a large co. including Emma Littlefield, Jean Galbreath, Sam Collins, Erville Alderson, who was a member of the Murat Stock co. here last summer; Katherine La Salle, and two children, Aline Morrison and Bertrand Burton. Ralph Hers in Dr. De Luxe 25-26, Maude Adams, L. J. Donald Brian in The Shrew 4, 5, Margaret Anglin in Green Stockings 7, Billie Burke in The Runaway 7, 8.

Popular Fluke O'Hara, the fortunate possessor of a beautiful tenor voice, made his last appearance at the Park in Love's Young Dream 20-25, supported by Arthur Hoops, Dan Morris Sullivan, J. P. Sullivan, Maggie Fielding, Marie Quinn, and others. Several box parties were given in his honor. Mr. O'Hara received a contract the day of his arrival here to star for a long period under the direction of Augustus Picon, Jr., in the higher priced houses. The Old Homestead 20-2, Mutt and Jeff 11-14.

Kelth's offered Lily Lena, the charming English comedienne, in some fetching music hall songs, and a novelty in the form of the Australian Woodchoppers as joint headliners 23-25. Pederson Brothers, aerial comedians, and the Seven Refractors, athletes, opened and closed the bill with rounds of applause. Others were Al and Fannie Steadman, Harry Breen, and Milton and Dolly Noble.

Bob Cohen, a violinist of great promise of this city, appeared before a large and appreciative audience at the Indianapolis Club 23 in a well selected programme. Mr. Cohen has studied abroad, having been the pupil of Hubay, of Budapest, for more than two years.

Mr. Gantvoort, father of Carl Gantvoort, who sang the short in The Girl of the Golden West, and a number of friends from the same city attended the opera at the Murat 21.

PEARL KIRKWOOD.

**HAMMOND.**—**THEATRE:** The Flower of the Ranch Feb. 23 did not appear; snowbound in wild blizzard. Louisiana Lou 25: good co.: greatly pleased; receipts broke all previous house records. Another Frederick Donnelly was present. —**ORPHEUM:** The Winning Miss 18-22: very good co.: pleased capacity. John Foxarty and J. E. Coughlin were favorites. Ellett Brothers 22-24 proved splendid headliners.

**HUNTINGTON.**—**THEATRE:** The Newby-Weeds Feb. 17: good business and satisfaction. Knickerbocker Stock co. 19-24 in Wedded and Parted, Faried, The Lion and Lamb, Her First False Step, Bridge Builders, Balls of Kentucky: fair business.

**TERRE HAUTE.**—**GRAND:** Victor Moore in Shorty McCabe Feb. 21: snowbound on R. Y. O. lines. The Easiest Way 23: pleased large business. The Gamblers 25: good co. and business. The Smart Set 25: S. R. O.

**SOUTH BEND.**—**OLIVER OPERA HOUSE:** Louisiana Lou Feb. 27: S. R. O.: pleased. —**AUDITORIUM:** Frank McIntyre in Snobs 18: delighted big house; good co. Hanlon's Fantasma 25-26: satisfied fair audiences.

**RICHMOND.**—**GENNETT:** The Beauty Spot Feb. 24 disappointed good house. Florence Weber as Naughty Marietta 27: greeted by a large and cordial house; very capable co. gave splendid presentation.

**LOGANSPORT.**—**THEATRE NELSON:** The Gamblers Feb. 20: good co. and business. The Easiest Way 21: excellent co.: small house owing to traffic being blocked by severe blizzard.

**ROCHESTER.**—**ACADEMY:** Paid in Full Feb. 17: filled the house at advance prices; excellent co. The Kettledrum (local) 26: full house; good.

**VINCENNES.**—**GRAND:** The Welch-Francis Vaudeville Revue Feb. 15-17: good business; clever performance. A Royal Slave 20: light house.

**KENNELSAER.**—**ELLIS:** F. S. Gordan Stock co. in Wife in Name Only Feb. 17-24: pleased capacity.

**FRANKFORT.**—**BLINN:** The Hypocrite Feb. 20. The Gamblers 25: cancelled. —**ITEM:** House entirely sold out for Madame Sherry 23.

**MICHIGAN CITY.**—**ORPHEUM:** Harry Scott in The Girl from U. S. A. Feb. 26-3: pleased big business.

**MUNCIE.**—**WYBOR GRAND:** The Girl of the Mountains Feb. 22: pleased fair house. It Happened in Potsdam 26: fair co.: poor house.

**CONNEVILLE.**—**AUDITORIUM:** Treasure Island Feb. 27: fair co. and business. The Country Boy 8: cancelled.

**WABASH.**—**EAGLES:** Louisiana Lou Feb. 22: greatly pleased capacity.

## IOWA

### DES MOINES.

Fluke O'Hara Made Favorable Impression—  
Hello, Bill, Well Received.

Around the Clock led off the week at the Berchel Feb. 18-21, and on 22 and 23 Fluke O'Hara created a most favorable impression in Love's Young Dream.

Hello, Bill, proved a popular attraction at the Princess Stock Theatre 18-23. One night was a benefit for the annual relay meet of a Des Moines school, Drake University, and the college students packed the house. Mr. Giles was satisfactory as Bill and Mr. Herold as a bit as his pal. Mr. Fox was quite pleasing and Mr. Homans gave a most creditable interpretation of a gruff old army general.

Four Folies Revue Girls with Billy Elliott shared headline honors at the Orpheum with Mlle Camille Ober.

HERBERT M. HARWOOD.

**IOWA FAULDS.**—**METROPOLITAN OPERA HOUSE:** Vaudeville bill Feb. 22-24 included House and Gruber, Ramsey and Kline, La Vigne and Jaffe, and the Three Pierce Sisters.

Wife's Family 3. —**ITEMS:** Business-Manager Schmitt, in advance of Howard Brandon's Mr. Wife's Family, was in the city. He will join the advance forces of Barnum and Bailey in a few weeks. —**Franklin Gael,** formerly in vaudeville, is playing her first season in the lastmatinee as Annie Jeffers in The Third Degree, and making good. —It is reported that The Sixth Commandment co. will play The White Sister in the Midwest earlier in the season, will close at St. Paul, and that Ernest Warde and several other members will go into stock at Sioux City.

—The Spencer Opera House Co. has filed articles of incorporation with the State. It is capitalized at \$210,000 and will build a modern opera house at Spencer. —Busby Brothers, who manage a circuit of houses in Illinois and Iowa, have incorporated the capital stock being fixed at \$1,200. Marshalltown will be the principal place of business.

—W. L. Busby, of Quincy, Ill., is president; E. R. Busby, of Dubuque, vice-president, and A. J. Busby, of Waterloo, is secretary and treasurer. —A circuit is being formed in central Iowa to facilitate the booking of first-class attractions in the medium-sized towns in this part of the State. —Spencer, E. Cox, manager of the opera house at Batherville, is on the road in the interests of the Cox Scenic Studio, of that city. —It is reported that Jones and Crane, who have out a production, The Wolf, this season, will continue the production another season, and also send out productions of The Arab and The City. —A co. was recently born to Mr. and Mrs. Howard Brandon at their home in Minneapolis.

—Excellent reports are current of the good work of Virginia Ackerman, who is playing the title role in The Goose Girl. —W. V. Goodwin, manager of the Goodwin Players, is framing up a co. to renter to co. to tour the Northwest and will open at Pinebluff, Minn., about March 15. Mr. Goodwin will head the new co. Billy Donovan head the old co.

FRANK E. FOSTER.

**KEOKUK.**—**GRAND:** The Chocolate Soldier Feb. 15: good co. to S. R. O. Madame Sherry 16: good co.: fair business; return engagement. —**ITEM:** co. to be presented here. The Girl of My Dreams 23: excellent co. to S. R. O. The Conyett's Daughter 24: fair co. and business. —**ITEM:** The Swan and the Silver 22: local chorus; under the auspices of the Monday Music Club.

**FORT MADISON.**—**ERINGER GRAND:** Bright Eyes Jan. 31: good co. and house. Miss Nobody from St. Louis Feb. 8: good co. and house. Frank Winslow 9-12: good co.: fair business. Plays: A German Gentleman, A Dutch Blockhead, John the Janitor, and vaudeville. Madame Sherry 18: good co.: fair house. The Conyett's Daughter 25: fair co. and house.

**FORT DODGE.**—**PRINCESS:** Iowa Military Band Feb. 26: pleased good house. Hazel Schroeder and Miss Dixon deserve special mention. —**ITEM:** Edward Rhelids, of Chicago, has been chosen to succeed Russell Forbes as manager, and has already made many friends.

**PERRY.**—**GRAND:** Third Degree Feb. 20: excellent co.: extreme weather prevented a good house.

**DUBUQUE.**—**GRAND:** The Servant in the House Feb. 24: large matinee; small evening house.

**NEWTON.**—**LISTER:** Third Degree Feb. 24: good co. and business.

## KANSAS.

### TOPEKA.

Virginia Goodwin in A Little Brother of the Rich Pleases Capacity Houses.

Virginia Goodwin, portraying the part of the actress Sylvia in A Little Brother of the Rich, pleased capacity houses at the Mahabett Feb. 12-17. Orval Spurrier, as usual, did some very clever work, and Mr. Savies and Mr. O'Neill out over the comedy in good shape. The cocktail

Since the decision rendered by the United States Supreme Court, it has been decided by the Monks hereafter to bottle

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According to the decision of the U. S. Supreme Court, handed down by Mr. Justice Hughes on May 29th, 1911, no one but the Carthusian Monks (Pères Chartreux) is entitled to use the word CHARTREUSE as the name or designation of a Liqueur, so their victory in the suit against the Cusenier Company, representing M. Henri Lecouturier, the Liquidator appointed by the French Courts, and his successors, the Compagnie Fermière de la Grande Chartreuse, is complete.

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was one of the novel features of the performance and proved to be very exciting. Miss Le Nor also did very creditable work. All-out-Sudden Fear will be presented 19-24 by North Brothers Stock co.

May Robson played to fairly good business at the Grand at two performances 15, 16 in A Night Out and The Rejuvenation of Aunt Mary. Miss Robson appeared to good advantage in the pieces, of which she is co-author. The work of Jack Storey and Paul Decker was very well received. The less important roles were satisfactorily played by John Howe, C. C. Gwynne, Eddie Layman, Margaret Bowman, Faye Quick, and Louise Rand. Jolly John Larkins (colored comedian) played before two fair-sized audiences 13, 14 in the musical comedy Royal Sam. The piece was rich in brilliant dialogue and tuneful melodies, and was well worth while.

H. J. SKINNER.

**COLUMBUS.**—**McGHEE'S:** Don McMillan, Dorothy Grey and a good co. in The Travelling Salesman Feb. 22: pleased good business. The Wolf 26: pleased good business.

**LAWRENCE.**—**ROBERTSON THEATRE:** Miss Nobody from St. Louis Feb. 20: very good performance; large appreciative house.

**OTTAWA.**—**ROHRBAUGH:** The Travelling Salesman Feb. 20: good performance; fair business.

**HUTCHINSON.**—**HOMER:** Miss Nobody from St. Louis Feb. 20. Three Twins 1: pleased.

## KENTUCKY.

**LEXINGTON.**—**OPERA HOUSE:** Wheeler Sisters' co. (return) Feb. 19-24: good business. Elsie Janis in The Slim Princess 20: S. R. O. Douglas Stevenson delighted his many friends here by his clever support of Miss Janis. A brilliant future is assured him. —**ITEM:** Advance sale for Maude Adams in Chatterbox denotes record breaker.

**FADUCA.**—**KENTUCKY:** The James S. Garfield Stock co. Feb. 19-24 in Camille and A Southern Romance to continued good and well pleased patronage. Same co. opened week 26 in Lena Rivers to good business. Christian Athletic Minstrels (local) 20: successfully presented to only fair house because inclement weather.

**MAYSVILLE.**—**WASHINGTON:** The Country Boy Feb. 23: pleased large house.

**MIDDLESBORO.**—**MANNING:** The Third Degree Feb. 20: good co.: fair audience.

## LOUISIANA.

### NEW ORLEANS.

Josephine Cohan and Fred Niblo at the Tulane—William Hodge Well Received.

The Old Town, with Montgomery and Stone, as the fun producers, was the attraction at the Tulane Theatre Feb. 18-24. Josephine Cohan and Fred Niblo were seen in The Fortune Hunter at the Tulane Theatre 25-2. Both principals were capable in their respective roles, and Miss Cohan is as charming and as sympathetic as ever. A competent cast support the stars, and the entertainment proved a high-class one. Elsie Janis 3-5.

A good co. presented The Man from Home at the Dauphine 18-24, and both play and co. were well received. William Hodge played the lead capably. Harold Russell, Herbert McKensie, Echlin P. Gayer, Henry Harmon, Helen Harwell, Leona van Ottersen, and Ida Vernon gave intelligent portrayals of their respective roles. The Aborn Opera co. opened a week's engagement at the Dauphine 25, and presented during its star Tales of Hoffman, Madame Butterfly, Il Trovatore, Martha, Lucie Di Lammermoor in the order named. The engagement was both an artistic and pecuniary success. In The Tales of Hoffman Edith Helens, Leonard Sameloff, William Schuster, Louis Kreidler, and Elaine De Sellem carried off the honors. In Madame Butterfly Jane Abercrombie and Leonard Sameloff were the capable principals. Sothorn and Mar-

Dave Lewis in Don't Lie to Your Wife drew well at the Crescent 18-24. The play is well acted and well dressed and an intelligent co.

presents it. The Trouble Makers, with Ward and Vokes making merry in their imitable manner, was the attraction at the Crescent Theatre 2-9. The play suits their peculiar character of work, and the entire co. romp through it successfully. Lucy Daly is a valuable support to the principals. The Virginian 8-9.

Julius Layolle's French Opera co. closed its brilliant season of opera at the French Opera House 18, with Madame Butterfly as the offering, which has proved to be the most popular of the co.'s repertoire. The co. goes hence to French, playing several points there, thence the Atlantic West, and thereafter some Eastern cities.

The Gaiety-Pollock Stock co. at the Lewis Theatre put on East Lynne 18-24 to big business. Bert Gaxson, Edith Pollock, and Charles Buckman played the principal roles in their accustomed satisfactory manner. Diamond Dick 25-2. A good attendance prevailed, and the co. continued to maintain its high standard of work.

C. D. Ferruch, Mabel Grimes, Hansi Herman, and Richard Mandell were splendidly cast and responded with ability. Lena Rivers 3-5.

The Lee Musical Comedy co. is holding its own at the Greenwall Theatre 18-2, with Pinafore's Carnival Hall as the attraction. Some good songs and motion pictures were presented.

At the St. Charles's Orpheum, the Orpheum Road Show made its appearance 26-3. The features were: The Courtiers, Scott and Kean, Conlin, Steele and Carr, Burns and Fulton, Burton and La Triska, Pauline Moran, Strutt and Lilliburns, and motion pictures.

Lilla Ormond, mezzo-soprano, is billed to give a recital at the Athenaeum 2. Society has taken an interest in Miss Ormond, and there is every reason to believe that the affair will prove a success.

J. M. QUINTERO.

**MONROE.**—**SUGAR'S THEATRE:** Billy (Rinkie) Clifford in The Girl, the Man and the Game Feb. 24: demonstrated his ability as a comedian; good co.: fair business.

**SHREVEPORT.**—**GRAND:** Over Night Feb. 11, 12: excellent co.: two large and enthusiastic audiences.

## MAINE.

**BANGOR.**—**OPERA HOUSE:** Myrtle Harder co. close Feb. 24: very successful week; good presentation to large and pleased audience. Fanny His Last Dollar, A Bachelor's Romance, The Great John Ganton, Sunday, The Girl in Waiting, Salome Jane, and A Gentleman from the South: co. and performance excellent. Seven days 26: disappointed large audience.

**AUGUSTA.**—**OPERA HOUSE:** Seven Days Feb. 27: pleased well-filled house; co. first class.

## MASSACHUSETTS.

### FALL RIVER.

Will Deming and Edith Luckett Scored Big Hit—Zelda Sears in New Playlet.

P. Paul Marcel and his co. of French Players played a return engagement at the Academy and presented Les Femmes Ennemies to very large attendance Feb. 20. The work of George Dumesnil, Roger Gayer, P. Paul Marcel, Madame Querrens, Devine, Jane Doherty, and P. Paul Marcel was excellent. The Fortune Hunter, opened a three days' engagement 22-24, and proved to be one of the very best attractions seen here in several seasons. The co. was one of unusual quality and was headed by Will Deming, an actor of ability, as Nat Dumesnil. Mr. Deming's conception of the character was most excellent in every way, and he scored a personal triumph. Edith Luckett gave a very clever portrayal of Betty that was very consistent. Forrest Robinson as Sam Graham gave one of the best character performances that has been seen here in many seasons. His was a masterpiece of acting and will long be remembered. Charles Fisher, Curtis Benton, Edgar Nelson, Charles Crosby, and Beatrice Graves were well cast. The settings were all very elaborate, especially the third act. Seldom has this city seen a bet-

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Feb. 26-28. Prince Masculine and co., novelty act, and Le Boeur Brothers, novelty entertainers, 26-2.

**MERLIN.**—A L B E R T: Madame Sherry Feb. 22; excellent co.; good business.

## NEW JERSEY.

### ATLANTIC CITY.

**The Rainbow, with a Fine Cast, Made Very Favorable Impression**

ATLANTIC CITY, N. J., March 1, 1912.—The best week of the present year for the theatre at our resort is just ending, and the outlook is that for the coming attractions there will be capacity houses, judging by the demand of seats in advance. Henry Miller's new comedy, *The Rainbow*, was given its first performance at the Apollo Theatre last Monday night, and an exceptionally large and appreciative audience gave an unmistakable verdict of approval to the brilliant play. *The Rainbow* is the latest product of A. E. Thomas's invariably successful pen, and marks his entrance into a new field of the drama. The Rainbow (toss at the heart strings of the audience, and Henry Miller has never created a more appealing character than his Neil Sumner, and in the first act establishes by a few quick glimpses of character which he permits his auditors to catch in moments when he is apparently carefully repressing every suggestion of emotion with the effective mask of nonchalance. It is the biggest piece of acting that Henry Miller has done since *The Only Way*, and his own wonderfully telling work was emphasized by the support he received from a really remarkable cast. The plot of this new play was fully described in last week's *Mirror*, and Laura Howe Crews one of the most famous leading women of the country, and always a superb actress, carried the most important comedy episodes of the play in certain success. Other women to be credited in this performance are Paula Marinoff and Ethel Martin. The men in the cast maintained the high standard set by the women. The cast: Henry Miller, Charles Hammond, Robert Stowe, Gill, Conway, Wiggles, Birmingham, Flato, Daniel, Fennell, George, C. Pearce, Edith Barker, Laura Howe Crews, Ruth Chatterton, Hope Latham, Paula Marinoff, Ethel Martin, Marie Pottier.

Thursday evening welcomed an old favorite, Raymond Hitchcock, whose acting and alluring manner has created a warm spot in the hearts of the theatre folk here. His new musical play is *The Red Widow*, which came direct from the Astor Theatre, New York. When the curtain arose on the first act there was standing room only, and at the end of the second act, Hitchcock received an ovation, which resulted in a slight curtain call and two encores, which delayed the last act forty minutes.

Manager Flynn, of Youngs Pier Theatre, is presenting bills which surpass bills ever presented at this resort, and in consequence business is excellent and everybody is feeling good and doing his best. The following are the headlines this week: Picchiani troupe, nine premier acrobats; Ed Morton, the parody singer, famous for his "Preacher and Bear"; Bert Howard and Edna Lawrence in *The Stage Manager*, and six other big acts.

The week at the Savoy was excellent, the headlines being presented were Belle Blanche the Three Keatons, the Original Four Londoners and Lou Anger, the German soldier. This afternoon, Friday, the Savoy, with its usual entertainers, innovation and novelty, realized and presented its ambitions which was made up of the three qualities mentioned. Lou Anger, who entertains in an original manner with a refreshing comedy monologue, telling of the trials of a German soldier, and besides being one of vaudeville's best, he is the husband of Bonny Barnard, the Red Widow, now playing at the Apollo Theatre. While Miss Barnard has spent the last six months in New York in the role of the Red Widow, Anger has been entertaining audiences in all the principal cities of the East, and at the invitation of Brown and Wesley, managers of the Savoy, Miss Barnard, Raymond Hitchcock, and their entire co., were the guests of the house. Atlantic City had the opportunity of being present at a strictly professional matinee, and were treated to the novelty of a wife announcing her husband's entertaining efforts. The heart throb of a better class Bohemia, the struggle for fame of an artist, not wholly dependent on his painting and the conflict of mind endured by a high-class girl in her dual purpose of pleasing herself and her conscience form the closely knit and clearly outlined basis of the story of *The Common Law*, a dramatization of the book of that name by Robert W. Chambers, and will have its premiere at the Apollo March 4.

OSCAR B. QUINCY.

### NEWARK.

**Clifford Stork and Minnie Schober Made Big Hits—Hope Booth Scored High Mark.**

Rose Stahl paid her annual visit at the Newark Feb. 26-28, presenting *Margie Pepper*. Miss Stahl, being a great favorite here, was most cordially received. George Evans's Honeyboy Minstrel.

Sam Bernard presented *He Came from Milwaukee* at the Shubert 26-28. Mr. Bernard brought with him an excellent co., including John J. O'Leary, George Baldwin, Billy Gaston, Henry Norman, Charles R. Burrows, Louise Mink, Anna Wheaton, Alice Gordon, and Nella Berges. The Million 4.

The Payton Stock co. surprised the regular patrons of the Orpheum with their performance of *The Virginian*. Clifford Stork, as the Virginian, could not have selected a more suitable role. His pleasant personality and Southern dialect were compelling. Mr. Stork has been absent from the cast for a week, and his reception at every performance were ovations, the applause causing a standstill for a few

moments. Mabel Brownell was just as sweet as ever as Mollie Wood, the schoolma'am. One of the new members of the co. was Minnie Schober, a young society woman from Cincinnati, who has never appeared on any stage until this week, as Mrs. Dow, with her cute little lip was delightful, and it looks very much as though Clara Fayton will have to keep a sharp lookout on Miss Schober will be nabbed by a Broadway manager. Edward Van Sloan as Steve gave an excellent performance and was rewarded with much applause. Harry H. Roche as Honey Wiggins shared honors with Mr. Van Sloan. Bertin Malloy, a new member of the co., was splendid as Spanish Kid. Harry W. Fenwick played the thankless role of Trampus very artistically. Sadie Madcliffe was just bubbling over with good comedy as Mrs. Hawley. Mabel Estelle looked charming and acted the part of Mrs. Queen. Others in the cast were Edmond Morgan, Frank Fayton, William Carter, T. J. McNally, Robert Robinson, Albert O. Warburg, Thomas Dean, Russell Smith, Edward Weston, Fred Williams, Bobby Livingston, Richardson Opper, Virginia Wilson, Lillian Stetson, Margaret Hagen, Alice Jones, Valentine 4.

The Old Soldier Fiddlers were the headliners in Proctor's 26-28, and were most cordially received. Others on the bill are Robert's Dancers, Grant, Gardner and Stoddard, Marshall and Montgomery, Gordon and Marx, Belle Adair, Edmond Morgan, Frank Fayton, and Schenck Brothers. Eva Tangar 4.

Neulah Poynter presented *A Kentucky Romance* at Columbia 26-28. Associated with the star and giving her creditable support were John Howers, Harry Gail, Edna Dale, Ted V. Armond, Samuel J. Burton, Frances Young, Sadie Sigel Smith, and Bertha Julian.

Hope Booth presented *A Little Blonde Lady* at the Washington 26-28, and scored heavily. Others on the bill were Brown and Wilson, Wally Trio, Valters Sisters, Bernard and Robert Murray, J. Love.

Sam Howe's *Love Makers* gave a hilarious entertainment at the Gayety 26-28. Sam Howe, of course, is the leader of funmaking, but gives his associates plenty of scope for showing what they can do, and they meet all expectations.

Edward Marky, Al Wilson, Donna Italia, Elizabeth Shaw, O'Dwyer, Frank Killen, Dick Moore, and Irene Young.

Mr. and Mrs. Al Wilson, who are Newark favorites, were given nightly receptions.

Yankee Doodle Girls crowded the Empire 26-28. As an added feature, the Sherman De Forest co. in *The J. Circuit*. Others on the bill were Frank Stuart, Hollands and Hawley, Baptiste and Franconi, and Miss Viola and Edward Boyd.

The Court, Lyric, and the Arcade Theatre are still packing their

### GEORGE S. APPELOUAT.

#### JERSEY CITY.

**An Old Favorite at the Majestic—Oliver Twist Well Presented by the Yale Stock.**

The White Slave, a good old-timer, came to the Majestic Theatre Feb. 26-28, to very good patronage, and the play revived old memories. The present production is on a mammoth scale as regards cost and staging. The familiar scenes—Lacy's plantation, the cabin of the *Hecla*—were the raft scene, and Red Devil Island were well presented and deserved the curtain calls. Grace Atwell had the name part, and she was immense and charmingly pathetic. Edwin Mordant as Clay Britton was strong and vivid the honors with Miss Atwell. William H. Morris as William Lacy, the slave owner, was as good as an old hand to be ad he handled the disagreeable part with a finish. Mathilde Weding as Daphne, an octopus, was also excellent support. All the other parts were well handled by Charlotte Lambert as Nancy, Harriet Jocelyn as Mrs. Lacy, Augusta Gardner as Letty, Louis Hagan as John Hardin, James Cooper as the lawyer, Bryce Kennedy as the poor doctor. The comedy parts were immense, and were played by Richard Quilter as the preacher, and Charlotte as Aunt Martha. A good quartette made the plantation scene realistic. Neulah Poynter in *Kentucky Romance* 4-9. The Comedians 11-16.

A revival of one of the classics of the stage, *Oliver Twist*, was presented at the Orpheum Theatre 26-28 by the popular Yale Stock co., to very good business. There is some charm about the play that appeals to the auditor, and when well acted (as in the present instance) gives the best of satisfaction. The scenery and settings were true to life, and the costumes were well taken care of. The murder of Nancy in the last act causes a shudder here she received an after Bill. Frank Elliott as Bill Sikes was strong, but not too rough. Walter D. Nealand as Fagin was excellent, and his strong acting was a feature of the play. Elsie Hitts as Oliver was neat, delicate and winsome. Leslie King as Bumble and Marie Reels as Mrs. Corney were fine in the scenes. George Moore as the Artful Dodger was very good, and did a neat singing specialty. John C. Davis as Brownlee, Frank Moore as the Magistrate, Charles Reels as Mr. Grimley, Charles Reels as Charles Bates, James B. Linhart as Marks, Margaret Louie as Mrs. Bedwin were all good. Louie Vale as Nancy handled the difficult role with much ability, and she had the audience with her from the start. A Bachelor's Honeymonth 4-9. Carmen 11-16.

The ideals came to the Bon Ton Theatre 26-28 with a good show of excellent patronage. Helen Van Beuren made especially good in the two baroque and did a good single specialty. Joe Rose is a good Hebrew comedian. The Four McNellis do a fine wire and acrobatic specialty. The Girls from Reno 4-9.

The annual Summit celebration by the Wolfe Tour Club will be at the Majestic Theatre 10. Song and lecture.

A new behind the scenes was afforded the patrons of the Orpheum Theatre during the run of *Oliver Twist*. The curtain went up on a bare stage. The actors made up before the audience and the stage hands set the first act.

The Broadway Theatre co. has been formed to build a new theatre in Bayonne.

Two new theatres are announced for this city. We have too many playhouses here now.

Frank Elliott, leaving most of the Yale Stock co., expects to retire from the stage at the end of the present season, and devote his time to re-writing plays and vaudeville sketches and producing the same.

### HOBOKEN.

**Mrs. Wiggs of the Cabbage Patch Well Presented by the Gayety Players.**

Mrs. Wiggs of the Cabbage Patch was played by Gayety Players Feb. 26-28. Emma Campbell in the title-role was very good, and made a lasting impression. Mrs. Wiggs's sunny nature secured itself over the audience. It would be hard to imagine any one in the part of Stubbs better than Mr. De Dery. Miss Rachel

was also very good in the part of Miss Lucia, but it was too small a part to show what she really could do. Frank Mattison as Iris Hany, the one-legged man, kept the audience guessing what he had done with his leg. Bernard McGowan and his charming little wife, Rosalie Livingston, both had small parts, but played them to perfection. Little need be said about Louis Albion; his acting is always so good, it would be hard to find any one to do it better. The *Smotherthrift* 4-9. County Chairman 11-16.

A special performance of Mrs. Wiggs will be given Sunday night, 3, for the benefit of St. Joseph's Parochial School of Hoboken. Sol Kraus, treasurer of the Gayety, and Mr. Krohn, manager of the Empire, will give a dance for the Theatrical Men's Association, of which they are officers.

First-class vaudeville was offered to good business at the Empire and Lyric theatres 26-28. G. R. SIMPSON.

**BURLINGTON.**—AUDITORIUM: Get-Rich-Quick Wallingford, as Colonized by that master of funmakers, was given at advanced prices Feb. 21. From the rise to the final fall of the curtain the amusing lines, scenes and situations kept the audience carried with interest. The title-role, a part played delightfully by Joseph Manning, scored an instantaneous hit, he was ably assisted by Edward Deane, his confederate. As the confidential secretary, Home Lohman had the leading feminine role, and instantly became a prime favorite. The *Good Girl*, dramatized by George D. Barker from the book by that name, was given its first local hearing 27. Keen interest was contained in the unraveling of the dainty romance by a cleverly balanced co. Irish simplicity and good acting characterized the work of Adel O'Connor in the name part. Gertrude Barker made a charming princess. Jessie Howe as Frau Bauer, she of the Black Eagle Tavern, was well cast, while excellent portrayal envisioned the characters assumed by Frank Russell, John J. Evans, Charles F. Bates, John Land Hudson and others of the cast. An inviting bill sparkling with good numbers, with Roda and Hoot opening. Hits were made by George Sinclair and the Percy Girls, Chas. and Chas. Travers and Laurence, Brutal Brothers and Richards and De Winter in *Arabella's New Nurse*. Lammie closed to excellent business. —ITEMS: Burlington Lodge of Elks No. 694 held a "big smoke" 23. Between the puff professional vaudeville artists gave coloring to a night in Bohemia. —Thomas Edison, Jr., and a score of distinguished friends occupied two lower boxes 23. —The Burlington Dramatic Association gave a creditable performance of *A Southern Romance* at Riverside 19. —Malay Holmes, a local entertainer, appeared in his Rube monologue with the Mt. Holyer Minstrels 23, and was given an ovation. J. WILL BURN.

**CAMDEN.**—TEMPLE: Old Homestead Feb. 22-24 won instant favor very good business. The play came and went. The Old Homestead, like Tennessee's "Brook," is destined, apparently, to "go on forever." Well-known characters like Uncle John (William Lawrence), Cy Prime (Thomas Fitzgerald), Beth Perkins (William McKemey), Aunt Mattie (Mrs. Rm. Chase), and the rest, they were not slow to come to the conclusion that at last the real Yankee farmer has been transplanted from the New England farm to the stage. S. R. O. The *Good Girl* 26-28. —ITEM: Manager Falkner gave a very capable stage director, a very capable club woman. Other features favored were Sam Barton, Mueller and Mueller, Palmer Hines and his Mamots, with pretty girls in series of songs and dances, and Gourey and Keenan. Feb. 26-28 featured Fred Hurd and co., Big Trunk Jerry. Other features were James Watson and Sutton, Imperial Musical Trio, Dora Carver and co. in a rural comedy drama and pleased everybody. The latest motion plays were flashed upon the screen: good business. —ITEM: Manager McCallum announces that he has again engaged Mother Goose and a very clever act, which makes such tremendous hit a few weeks ago for the headliner of next week's attraction. —COLONIAL: The management of this popular motion picture theatre is very busy at present making enlargements to the theatre with the intent of producing high-class vaudeville acts. —GRAND: Continues with the photo plays and doing good business.

**PATERSON.**—LYCUM: Nice business Feb. 22-24, when Neulah Poynter appeared in *A Kentucky Romance*; co. pleased. The Old Homestead played a profitable three days' engagement 26-28; Walter Lawrence and a capable support left nothing to be desired. Hoag's Alley 26-28 drew a crowd of the co. met with approval. —EMPIRE: Continues to be successful with the musical stock co., which appeared in *A Knight for a Day* 19-24, to good houses; the opera are produced under the direction of Will H. Smith, who has proved himself a very capable stage director. J. P. Bell has charge of the music and it is of good quality in consequence. The *Chimes of Normandy* was the bill 26-28, and it also pleased. Madge Caldwell, Rose Murray, Elfrida Wagner, Melina, Ben Levy, Marie Goodner, Raymond Crane, Arthur Goodner, R. R. Graham, Jr., W. H. Conley, Lyman Wheeler, and Arthur Gouze continue as firm favorites. —OPERA HOUSE: Drew well 19-24 with *The Girl of the Golden West*; Henrietta Brown as the girl, Ed Lynch as the outlaw, and Brandon Evans as the sheriff deserve special mention; Joseph McCoy assumed three different characters and handled them all in such a manner as to be liberally applauded.

**ELIZABETH.**—PROCTOR'S: For the past three weeks the people of Elizabeth have awakened to the fact that the Proctor Stock co. is making good and is here to stay. The houses have been crowded at nearly every performance, and the latter part of the week people were turned away. The *Chorus Lady* Feb. 26-28. Edna Arthur Crawford gave a delightful characterization of Patricia O'Brien; her dialect was perfect. Boyd Nolan gave an excellent impersonation of Dan Mallory. Thomas Williams won the hearts of the audience with his clever impersonation of Patrick O'Brien, and Frances Williams was blended as Sylvia Simpson. Others in the cast were Carolina Harris, Virginia Perry, Marion Fuller, Isabelle Res, Kate Mayhew, G. Evans Gordon, Clara Henry, Joseph Lawrence, William Delmar and G. R. Rogers. Thelma will be presented next week.

**UNION HILL.**—HUDSON: The Eagle and the Girl is the big feature act here Feb. 26-28; the act features Margaret Ryan, a very clever singer and dancer. Others on the bill are Harry Jones, Glen Wilson and Florida De La Haye, Darrell and Charles Conway, Lew Williams and co., Hugh McCormack and Grace Wallace, Madge Maitland, and the Altin-Whitman Trio.

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**BRIDGETON—CRITERION:** Joseph Manning in "Get-Rich-Quick Wallingford" Feb. 25; excellent cast; pleased capacity.

### NEW YORK. BUFFALO.

Gypsy Love with Marguerita Sylva Drew Big Business—Other Good Attractions.  
Gypsy Love opened a week's engagement at the Star Theatre Feb. 26, and it was a rich and

pretty performance all the way through and well worth while. Marguerita Sylva as Zorika sang the part sweetly. Arthur Albino as the bery Jossi sang with great fervor. The big hit was the song and dance between Kaspar (H. G. Pitkin) and Lilla (Dorothy Webb), in which three solemn little children figured. "The Love Melody" and several other alluring melodies held the attention of the packed house most pleasantly.

The Stampede, the current week's engagement at the Lyric Theatre and which marks its first presentation here, won the admiration of a large audience. Lillian Buckham, whose portrayal of the half-breed girl, was admirably portrayed. Associated with the star are competent actors. In "A Light from St. Agnes," the big feature of the bill at Shea's Theatre, Bertha Kalich displayed the perfect art, which won her recognition as one of the leading women in tragedy on the American stage. She was ably supported by John Harrington and John Booth. All the rest of the bill was of the usual lightness in vaudeville, beginning with the Anzelo Trio Acrobats. Fay, Two Colors and Fay in good blackface comedy. Laddie Cliff found many friends. Harry Linton and Anita Lawrence were as pleasing as ever, as were the balance.

Teck dark 26-28, reopening 29 with Law Dock-stader.

The Lady Buccaneers with John C. Hanson in the leading comedy roles, assisted by Maxine Rowe and Grace Whitman, played to a capacity house. A Million for the Nose was the skit.

The return of Ben Welch's Burlesques drew a crowded house to the Garden Theatre. Ben Welch and Lew Kelley were well praised for their efforts.

**ALBANY—HARMANUS BLECKER HALL:** Viola Allen in "The Herforda" Feb. 26 was cordially received by large audience. The play is intensely dramatic and this talented star is seen at her best. She has the assistance of a splendid cast. Charles Waldron, Beatrice Preston, and George Fawcett were notably well cast. Driftwood 27, 28 was greatly enjoyed by the patrons of sensational dramas and scored a positive success; the cast was in every respect adequate.

The Winter Garden co. opens here 1, 2 in a spectacular offering. The cast includes Stella Mayhew, Al. Johnson, Lawrence D'Oraay, Melville Ellis, Barney Bernard and many others of prominence. **EMPIRE:** The Midnight Maidens 26-28 drew packed houses and presented a snappy burlesque performance. The prominent figures were Rich McAllister, Wardie Hilton, Anna Clark, Lillian Franklin.

**GAITY:** The Holmes Rollickers, with Princess Carmen, sensational dancer, and numerous other vaudeville numbers, served to pack the house week 26-28. **PROCTOR'S:** week 26-28 offered an entertaining bill which included the following acts: Homer Land and co., Dorothy Russell, Fred Watson, Saunders and Emerson, Dolly Marshall, Baker and Dorie, William Bond and co., and Stevens and Vicars, and the latest moving pictures: tremendous business was done.

**MAJESTIC:** Excellent vaudeville numbers and motion pictures served to attract crowds 26-28. **ITEMS:** The Lytel-Vaughan Stock co. will inaugurate their third season here at Harmanus Blecker Hall 25.

For the opening week The Fortune Hunter is booked. The cast includes William Reynolds, Frank Kirk, Fay Baker, Frank Stevenson, Louise Brownell. The many friends of J. Gilbert Gordon, former manager of Harmanus Blecker Hall, will be pleased to learn of his recovery from a severe illness which has confined him in the hospital the past three weeks.

**HART:** of the Hall, has booked Jan Kubelik, the Bohemian violinist. 14.—W. J. Ferguson, the comedian of The Deep Purple co., which played here last week, was taken ill with an attack of blood poisoning and was unable to continue with the co. He hopes to return in the next few days.

**GEORGE W. HERRICK:**

**ELMIRA—LYCEUM:** The largest house of the season greeted The Spring Maid Feb. 16, the theatre being crowded to capacity, with hundreds turned away. The performance merited the attention. The play was accorded Arthur Woolley, formerly of Elmira, who was a hit as Prince Neponuk. Gene Lunaska was charming as Princess Bosena and J. H. Goldsworthy made a capital Prince Aladar. Others who merited mention were Elanore Henry, Robert Wilson, Leo Stark, Grace Ady, Frank Woolley, and Helen Bentley. The production was handsomely staged and the orchestra proved a feature.

**COLONIAL:** The Colonial Musical Stock co. brought its season to a close with an entertaining production of Pinafore 19-24. **ITEMS:** The future policy of the Mozart Theatre, purchased two weeks ago by the White Rats, is still undetermined, although it is probable that the house will revert to vaudeville. The Stanford and Western Players, who have appeared at the Mozart since September to splendid business, have moved to the Colonial, where they opened Feb. 26 in Under Southern Skies, and expect to remain until warm weather. M. D. Richardson is doing splendid work as press representative for the Maquette and Colonial theatres. Horace Wright, leading tenor, and Rene Dietrick, prima donna, of the Herick's Theatre Opera co. of two years ago, were special features in the Maquette Theatre's bill 19-24, and were most enthusiastically welcomed back to Elmira.

**J. MAXWELL BEERS:**

**SCHENBOTADY—VAN CURLER:** The Cowboy and the Thief Feb. 22, 23; large houses. Earl Jerome, H. B. Rickmann and Lola Quars as the principals were well praised for their respective roles. H. B. Warner in Alias Jimmy Valentine 24; two capacity houses. Frank Monroe as Doyle, the detective; William H. Turner and Frank Alworth as Jimmy's pals, and Phyllis Sherwood as Rose. Last portrayed the principal characters in such a manner as to leave no room for criticism. Viola Allen in The Herforda 27 pleased large audience. The same play was seen here earlier in the season under the name of The Agatha. An unusually strong supporting co. has been provided for Miss Allen, which includes Charles Waldron, George Fawcett, and Grace Elliston. The Union College Dramatic Club presented the farce A Night Off 28 to a crowded house. **MOHAWK:** Painting the Town 22-24; big business and pleased.

The Girls from Havonland 26-28; wood business. Billy Watson's presence on the stage is sure sign of "something doing" every minute.

**NAT SAHR:**

**WATERTOWN—CITY OPERA HOUSE:** The Great Henri French, Ferroll, shadowgraph artist, a hit; the Four Lakens, spoken of by

local press as the most sensational acrobats ever seen in these parts; Blanche Oalvin, Catherine Cronin and co. Whitman and Davis, Lockhart and Laddy, Crockett Brothers, Freed and Bartin, Evans and Vidoco, all went well to big business Feb. 26-28. **ORPHEUM:** May Melvin and co. in repertoire 26-28. **ITEM:** The Orpheum Theatre has been leased by John S. Graham, formerly of Graham and Laddie, owners of motion picture business in northern New York, supplanting Frank A. Keeney, the former lessee. The policy of the house will be repertoire stock, with occasional entertainments by local athletic enthusiasts. **DON HOLBROOK:**

**ROCHESTER—LYCEUM:** large and interested audiences enjoyed Mrs. Fiske and her co. in Lady Patricia Feb. 23-25. Madame Sherry 26-28; The Enchantress 29-31; both pleased.

**BAKER:** Alias Jimmy Valentine drew packed houses 19-24; capably presented by an excellent cast. Gay New York 26-28 drew well. **CORINTHIAN:** Billy Watson, with his funny slide and snort co., drew well 19-24. The farce is replete with comedy, while the olio contained some excellent numbers. **COOK'S:** Lady Buccaneers presented many unusual features in burlesque 19-24. The co. is headed by John C. Hanson, who is ably assisted by a good co.

**G. G. SIMMER:**

**SYRACUSE—WINTING:** The stock co. opened its season Feb. 26-28 in 2 Gentlemen of Leisure. Ralph Kellard, the leading man, who is a stock favorite here, was most capably as Bob Watts, as was Jean Murdoch in the leading female role. H. H. Porter, Albert Beck-eit, Guy D'Enery, Hugh Bettcher, and Frances Murdoch were prominent in the support. My Wife 4-9. **EMPIRE:** Excuse Me amused fair-sized houses 22-24. Kitty Gordon in The Enchantress was moderately successful 26-28.

**HARTABLE:** The Light Meters was convincingly played to good business 26-28.

**R. A. BRIDGMAN:**

**TROY—BAND'S OPERA HOUSE:** For the third week of the Richmond Stock co., Feb. 26-28, Mary Jang's Pa was given and proved very popular. The co. is good and is finding favor, the house being sold out at every performance. The Virginian 4-9. **PROCTOR'S GRISWOLD:** First-class vaudeville and pictures 26-28 continued to fill this popular house both afternoon and night. **MUSIO HALL:** Howe's pictures 28; full house and the usual satisfaction.

**WOLCOTT—OPERA HOUSE:** A Great Wrong Righted 1, 2 (home talent); honest Hook and Ladder Fire co. Vaudeville with De Camp, the Human Fly, and Morris, cartoonist and painter, 14-16. **ITEMS:** Managers Nash and Graves are to install a motion picture machine and can pictures and vaudeville every Wednesday and Saturday, with a matinee on Saturdays, during the next six months. Charles H. Bradshaw, of New York city, is spending a few weeks here at his summer home.

**SARATOGA SPRINGS—ITEM:** Messrs. Kilmers and Beckett, of the Lyric, have secured a long lease of 463 and 464 Broadway and are making one of the largest and best theatres out of it, which they expect to occupy on Easter Monday. It will seat about 700 and will have all the up-to-date improvements of a theatrical nature.

**CORNING—OPERA HOUSE:** Chauncey-Kiefer 19-24. Plays: The Provider, Sancho, Charlotte Temple, Anna Karenina, 81. Elmo, The Girl of the Eagle Ranch, Matinee, 22. Soldier of the Empire, 24. The Parson and the Girl; fair business. Mutt and Jeff 26; good business; pleased. The Coburn Players 26, presented Macbeth to poor business.

**GLOVERVILLE—DARLING:** H. B. Warner in Alias Jimmy Valentine Feb. 23; variety received; fair house. Whiteheads Strauss co. 19-23 (except 21) closed a week of successful business, giving excellent satisfaction. The Cowboy and the Thief 26 failed to please light business. His Perkins 28; two appreciative and fair-sized audiences; co. good.

**ONEONTA—THEATRE:** Helen Grace Stock co. Feb. 19-24 in a repertoire of new and popular plays pleased crowded houses. The Otaguay-Kiefer co. 26-28 in St. Elmo, Charlotte Temple, The Girl of the Eagle Ranch, The Provider, Sancho, Lena Rivers, and Anna Karenina; good satisfaction to well filled houses.

**BATAVIA—DELLINGER:** John Himmelsin Associated Players Feb. 25-28 in The House of Killarney, In the Bishop's Carriage, The Coward, The Little Girl that He Forgot, Three Weeks, The Sweetest Girl in Dixie, A Neglected Wife, Theima, An Orphan's Prayer, Camille; opened to capacity; very good co.

**PERRY—AUDITORIUM:** Special motion pictures Feb. 19-24; full house; good pictures. Special motion pictures 23, Dante's Inferno; five reels. Himmelsin's Associated Players in The House of Killarney, The Little Girl He Forgot, In the Bishop's Carriage, and Three Weeks 4-9.

**PLATTSBURGH—THEATRE:** Madame Sherry Feb. 26 pleased capacity. Howe's pictures 27 (return) satisfied. The Rosary 28 pleased fair house. **ITEM:** Velma Roberts, a Plattsburgh girl, was with the Madame Sherry co. and received hearty applause.

**SALAMANCA—ANDREWS:** Clara Turner co. Feb. 12-17 in Moose Girl, St. Elmo, Gambler, Three Weeks, Down East, Thief in the House; capacity; good co. Our New Minister returned 19 to S. R. O. Alma. Where Do You Live? 28; good co. and business.

**WELLSVILLE—BALOWIN'S:** Adelate French in Madame X Feb. 23; one of the best offerings ever here. Nina Collins and William Friend in Alma, Where Do You Live? 26 pleased.

**PALMYRA—OPERA HOUSE:** Vaudeville, with De Camp, the human fly; Iva Davis, soloist, Feb. 17; packed house. Union Club 20; pleasing entertainment. Vaudeville, with Musical Terrors, as headliner 24.

**ALBURN—ITEM:** The Curtis Auditorium, having seating capacity of 250, has been sold to Leob Brothers to F. O. Taylor, of New York city.

**GLENS FALLS—EMPIRE:** Avis Palace Stock co. Feb. 19-24 closed here. Howe's motion pictures 26; pictures very clear; packed house. Martin's U. T. C. 2.

**ITHACA—LYCEUM:** Elix's Minstrels Feb. 22, matinee and night; big houses; entire pro-

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**CORTLAND—THEATRE:** Mutt and Jeff  
(Continued on page 54.)

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 BATES, BLANCHÉ (David Belasco): Chicago, Ill. 4-16.  
 BEN-HUR (Klaw and Erlanger): Philadelphia, Pa. Feb. 5-March 16.  
 BIRD OF PARADISE (Oliver Morosco): New York city Jan. 8—Indefinite.  
 BLUE BIRD (Lieber and Co.): Philadelphia, Pa. Feb. 20-March 23.  
 BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 20—Indefinite.  
 BUNTY PULLS THE STRINGS (Cecil DeMille): New York city Oct. 10—Indefinite.  
 BUNTY PULLS THE STRINGS (Wm. A. Brady): Chicago, Ill. Jan. 16—Indefinite.  
 BUNTY PULLS THE STRINGS (Wm. A. Brady): Baltimore, Md. 4-9, Buffalo, N. Y. 11-15.  
 BUTTERFLY ON THE WHEEL (Lewis Waller): New York city Jan. 9—Indefinite.  
 BURKE, BILLIE (Charles Frohman): Milwaukee, Wis. 4-6, So. Bend, Ind. 7, Indianapolis 8, 9, Louisville, Ky. 11-13, Columbus, O. 13, 16.  
 CANTER, MRS. LESLIE (John Cort): Salem, Ore. 6, Portland 7-10, Victoria, Can. 11, Vancouver 12, 13, Bellingham, Wash. 14, Everett 15, Tacoma 16.  
 CHICKENS (Morosco and De Milt): Chicago, Ill. 3-9.  
 CHERRY, CHARLES, AND EDNA GOODRICH (Daniel Frohman): Chicago, Ill. Jan. 20—Indefinite.  
 CHORUS LADY (Arthur Ayresworth): Welser, Ore. 9, Baker City, Ore. 12, Grande 5, Pendleton 6, Dayton, Wash. 11, Wallburg 12, Walla Walla 13, The Dalles, Ore. 14, Hood River 15, Astoria 16.  
 CHORUS LADY: Saratoga Springs, N. Y. 9.  
 CLARKE, DELLA (J. F. Sullivan): Port Arthur, Tex. 6, Beaumont 7, Houston 8, Galveston 10, San Antonio 11, Austin 12, Bryan 13, Mexia 14, Waco 15, Ft. Worth 16.  
 COBURN PLAYERS (C. D. Coburn): Allentown, Pa. 6, Scranton 7, Easton 8.  
 COMMITTEES, THE (Henry B. Harris): Brooklyn, N. Y. 4-9.  
 CONCERT, THE (David Belasco): New York city 4-9, Brooklyn, N. Y. 11-16.  
 COUNTRYBOY (Stair and Havlin): Chicago, Ill. 7-9, Des Moines, Ia. 11-13.  
 COUNTRYBOY (Co. A): Henry B. Harris: Boston, Mass. Jan. 6—Indefinite.  
 COUNTRYBOY (Co. B): Henry B. Harris: Connersville, Ind. 6, New Castle 7, Anderson 8, Muncie 9.  
 COUNTRYBOY (Co. C): Henry B. Harris: New Philadelphia, O. 8, Steubenville 9, Salem 10, Rochester, Pa. 9, M. Liverpool, O. 11, Washington, Pa. 12, Wheeling, W. Va. 13, 14, Clarkburg 15, Fairmont 16.  
 COUNTY SHERIFF (Eastern): O. E. Wee: Newark, N. J. 4-9.  
 CRANE, WILLIAM H. (Joseph Brooks): Philadelphia, Pa. 20-March 9, Boston, Mass. 11-23.  
 CROSMAN, HENRIETTA (Maurice Campbell): Atlanta, Ga. 4-6, Selma, Ala. 8.  
 DEEP PURPLE (Lieber and Co.): Boston, Mass. Feb. 28-March 23.  
 DONNELLY, DOROTHY (Henry B. Harris): Baltimore, Md. 4-9.  
 DRAMA PLAYERS (Donald Robertson): Chicago, Ill. Feb. 5-April 13.  
 DREW, JOHN (Charles Frohman): Savannah, Ga. 9, Augusta 10, Atlanta 8, 9, Knoxville, Tenn. 11, Chattanooga 12, Birmingham, Ala. 13, Montgomery 14, Pensacola, Fla. 15, Mobile 16, Ala. 18.  
 DRIFTWOOD (Lieber-Bratton Co.): Camden, N. J. 4-6, Paterson 7-9.  
 EAST WYAT, ST. Louis, Mo. 8-9.  
 EAST LYNNE, Buffalo, N. Y. 4-9.  
 ELLIOTT, GERTRUDE (Charles Frohman): New York city Feb. 27—Indefinite.  
 EVERYWOMAN (Eastern): Henry W. Savage: New York city Feb. 16—Indefinite.  
 EVERYWOMAN (Western): Henry W. Savage: Columbia, S. C. 6, 7, Augusta, Ga. 8, 9, Atlanta 11-14, Chattanooga, Tenn. 15, 16.  
 EXCUSE ME (Eastern): Henry W. Savage: Cleveland, O. 4-9, Columbus 11, 13, Springfield 13, Dayton 14, Anderson, Ind. 15, Muncie 16.  
 EXCUSE ME (Southern): Henry W. Savage: Elkhart, Ind. 6, Goshen 7, Kalamazoo, Mich. 8, Grand Rapids 9, Benton Harbor 10, Battle Creek 11, Lansing 12, Jackson 13, Flint 14, Bay City 15, Saginaw 16, Port Huron 17, Ann Arbor 18.  
 EXCUSE ME (Western): Henry W. Savage: San Francisco, Cal. 8-16, Marysville 17.  
 FARNUM, DUSTIN AND WILLIAM (A. H. Woods): Boston, Mass. Feb. 12-March 5.  
 FAVERHAM, WILLIAM (L. R. Gallacher): San Antonio, Tex. 4-6, El Paso 8, 9.

FERGUSON, ELSIE (Henry B. Harris): New York city Feb. 12-March 9.  
 FISKE, MRS. (Harrison Grey Fiske): New York city Feb. 20—Indefinite.  
 FORBES-ROBERTSON, J. (Percy Burton): Omaha, Neb. 4-6, St. Joseph, Mo. 7, Topeka, Kan. 8, Wichita 9, Oklahoma City, Okla. 11, Ft. Worth, Tex. 13, Dallas 14, 15, Waco 16, Austin 18.  
 FORTUNE HUNTER (Cohan and Harris): Memphis, Tenn. 7, Bluefield, W. Va. 8.  
 FORTUNE HUNTER (Cohan and Harris): Waterbury, Conn. 15, 16.  
 GAMBLERS, THE (Original: Authors' Producing Co.): Toledo, O. 4-6, Columbus 7-9, Newark, N. J. 11-16.  
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 GARDEN OF ALLAH (Lieber and Co.): New York city Oct. 21—Indefinite.  
 GET-RICH-QUICK WALLINGFORD (Cohan and Harris): New Britain, Conn. 4-6, Rochester, N. Y. 4-6, Syracuse, N. Y. 4-6, Rochester 7-9.  
 GET-RICH-QUICK WALLINGFORD (Western: Cohan and Harris): Seattle, Wash. 5-10.  
 GILMORE, PAUL (Paul Gilmore Co.): Gainesville, Fla. 6, Ocala 7, Tampa 8, Lakeland 9, Ft. Pierce 10, Ft. Myers 11, Sebring 12, Leesburg 13, Kissimmee 14, Orlando 15, Winter 16, Ocala 17.  
 GIRL FROM RECTOR'S (F. E. Crossman): Portland, Ore. 3-9, Seattle, Wash. 10-16, Everett 17.  
 GIRL FROM RECTOR'S (Western: Max Fiska): Nashville, Tenn. 4-9, Birmingham 10-16.  
 GIRL IN THE TAXI (A. H. Woods): Akron, O. 11-13.  
 GIRL OF THE MOUNTAINS (O. E. Wee): Allentown, Pa. 5.  
 GOOSE GIRL (Baker and Castle): Chicago, Ill. 4-9.  
 GRAHAM, OSCAR: Thomas, Okla. 5, 6, Okemba 7, Watonga 8, Anadarko 9, Lawton 10, Chickasha 11, Duncan 12, Comanche 13.  
 GREYHOUND, THE (Waggonhall and Kemper): New York city Feb. 29—Indefinite.  
 GRAUSTARK (Baker and Castle): Los Angeles, Cal. 4-9.  
 HAUBERT, JAMES K.: Boston, Mass. 20-March 6.  
 HILLARD, ROBERT (Klaw and Erlanger): Louisville, Ky. 5.  
 HODGE, WILLIAM T. (Lieber and Co.): San Antonio, Tex. 15, 16.  
 HORNIMAN, A. E. F. REPERTORY: Montreal, Can. Feb. 12-March 23.  
 HUMAN HEARTS (Lou Delmore): Paris, Tenn. 8, Springfield 9, Murfreesboro 15, Shelbyville 16, Pittsburg 17.  
 ILLINGTON, MARGARET (Edw. J. Bowen): Chicago, Ill. Feb. 11—Indefinite.  
 IN OLD KENTUCKY (A. W. Dinwiddie): Washington, D. C. 4-9.  
 IRWIN, ALAN (Hendrick and Anhalt): Chicago, Ill. 20-March 9, Hammond, Ind. 17.  
 KIMMETT (Harrison Grey Fiske): New York city Dec. 22—Indefinite.  
 LIGHT STERNAL (Milton Rice): Canton, O. 4-9, Erie, Pa. 7-9, Cleveland, O. 11-16.  
 LION AND THE MOUSE (Northern: United Play Co.): Dell Rapids, S. Dak. 6, Pipestone, Minn. 7, Ortonville 8, Milbank 9, Dak. 9, Webster 11, Aberdeen 12, Wahpeton, N. Dak. 13, Fergus Falls, Minn. 14, Detroit 15, Staples 16, St. Cloud 17.  
 LION AND THE MOUSE (Southern: United Play Co.): Fayetteville, N. C. 6, Wilmington 7, Goldsboro 8, Rocky Mount 9, Newbern 11, Raleigh 12, Henderson 13, Greensboro 14, Durham 15, Lexington, Va. 16.  
 LITTLE WOMEN (Wm. A. Brady): Chicago, Ill. Feb. 12—Indefinite.  
 MCINTYRE, FRANK (Henry B. Harris): Asheville, N. C. 6, Charlotte 7, Columbia, S. C. 8, Charleston 9.  
 MADAME X (Henry W. Savage): San Bernardino, Cal. 7, San Diego 8, 9, Los Angeles 10-16.  
 MANN, LOUIS (Werba and Luescher): New York city Jan. 22-March 23.  
 MANTILL, ROBERT (Wm. A. Brady): Victoria, Can. 6, Vancouver 7-9, Calgary 11-13.  
 MASON, JOHN (Meyers, Shubert): Boston, Mass. Feb. 20-March 9.  
 MEVILLE, BOSE (J. R. Sterling): Winnetka, Can. 4-6, Grand Forks, N. Dak. 7, Crookston, Minn. 8, Fargo, N. Dak. 9, St. Paul, Minn. 10-16.  
 MILLER, HENRY: Washington, D. C. 4-9, New York city 11—Indefinite.  
 MILLION, THE (Henry W. Savage): Newark, N. J. 4-9, Brooklyn, N. Y. 11-13.  
 MOTHER (Wm. A. Brady): Columbus, O. 4-6, Nazimova, Mm. (Charles Frohman): Pittsburgh, Pa. 4-9, Cleveland, O. 11-16.  
 OFFICER 606 (Cohan and Harris): New York city Jan. 25—Indefinite.  
 OFFICER 606 (Cohan and Harris): Chicago, Ill. March 3—Indefinite.

O'HARA, FISKE (Robt. E. Irwin): Cincinnati, O. 8-9.  
 OLD HOMESTEAD (Frank Thompson): Cleveland, O. 4-9, Pittsburgh, Pa. 11-16.  
 OLIVER TWIST (Lieber and Co.): New York city Feb. 26—Indefinite.  
 OUR NEW MINISTER: Syracuse, N. Y. 4-6, Rochester 7-9.  
 OVER NIGHT (Wm. A. Brady): Philadelphia, Pa. Feb. 20—Indefinite.  
 OVER NIGHT (Wm. A. Brady): Norfolk, Neb. 6, Sioux Falls, S. Dak. 8, Sioux City, Ia. 9.  
 PAID IN FULL (Waggonhall and Kemper): Spokane, Wash. 5, 6, Lewiston, Ida. 7, Colfax, Wash. 8, Dayton 9, Walla Walla 12, Pendleton, Ore. 13, La Grande 12, Baker City 13, Weiser, Ida. 14, Boise 15, 16.  
 PAID IN FULL (C. S. Primrose): Mt. Vernon, Ind. 6, Bloomington 9, Linton 9, West Baden 10, Bedford 11, Washington 12.  
 PAIR OF COUNTRY KIDS (C. Jay Smith's): Elizabethtown, Ky. 6, Leitchfield 7, Central City 8, Bowling Green 9.  
 PASSERS-BY (Charles Frohman): Peoria, Ill. 6, Dayton, Ia. 7, Dubuque 8, La Crosse, Wis. 9, Minneapolis, Minn. 10-16.  
 PENALTY, THE (Kilmt and Gasselo): New York city 4-9.  
 POLLY OF THE CIRCUS (Fred Reichelt): Jackson, Miss. 15.  
 POMANDER WALK (Lieber and Co.): Toronto, Can. 4-9, Cincinnati, Pa. 11-16.  
 POWER, TYRON (J. M. Gaites): Grand Rapids, Mich. 4-6, Kalamazoo 7, Goshen, Ind. 9, Elkhart 9, Indianapolis 11-13, Springfield, O. 14, Dayton 15, 16.  
 POYNTER, BEULAH (H. J. Jackson): Jersey City, N. J. 4-9, Syracuse, N. Y. 11-13, Rochester 14.  
 REBECCA OF SUNNYBROOK FARM (Joseph Brooks): Philadelphia, Pa. Feb. 12-March 9.  
 REBECCA OF SUNNYBROOK FARM (Joseph Brooks): San Francisco, Cal. Feb. 26-March 9.  
 EIGHT OF WAY (L. A. Castle): Brisham, U. 6, 7, Mantle 8, 9, Oden 10.  
 ROBSON, MAY (L. S. Aire): Los Angeles, Cal. 4-9, Mediana 11, San Bernardino 12, Riverside 13, 14, San Diego 15, 16.  
 ROYALTY AT RED GATE (Gaskell and MacVitty): Oden, Ia. 6, Perry 7, Tama 8, Belle Plaine 9, Newton 11, Iowa City 12, West Liberty 13, Muscatine 14, Mt. Pleasant 15, Ft. Madison 16, Moline 17.  
 ROYALTY (Gaskell and MacVitty): Lodington, Mich. 6, Cadillac 7, Ewart 8, Reed City 9, Big Rapids 11, Alma 12, Mt. Pleasant 13, Ithaca 14, St. Johns 15, Orono 16, St. Charles 17.  
 ROSARY (No. 2: Rowland and Clifford): Duquoin, Ill. 4, Mattoon 7, Elmhurst 8, Bloomington 9, Chicago 10-23, Albany 14-16, Wis. 11, Schenectady 12, 13, Albany 14-16, Wis. 11, Soldiers' Home, Milwaukee 9, Madison 10, Portage 11, Janesville 12, Monroe 13, Freeport 13, 14, Dixon 15, Rockford 16, Aurora 17.  
 SEVEN DAYS (Waggonhall and Kemper): Fall River, Mass. 6, Newport, R. I. 7, New Bedford, Mass. 8, Middletown, Conn. 9.  
 SEVEN DAYS (Waggonhall and Kemper): Philadelphia, Pa. 4-9.  
 SILVER THREADS (Richard J. Jose): Louisville, Ky. 2-9.  
 SIMONE, MRS. (Lieber and Co.): New York city Jan. 10—Indefinite.  
 SIX PERKINS (C. Jay Smith): Stoneboro, Pa. 7, Mercer 8, Butler 9.  
 SOUTHERN, E. H. (Meyers, Shubert): Louisville, Ky. 14-16.  
 STAIR, HENRY (Henry B. Harris): Reading, Pa. 6, Harrisburg 7, Atlantic City, N. J. 8, 9, Philadelphia, Pa. 11-23.  
 STARR, FRANCES (David Belasco): Milwaukee, Wis. 7-9, Philadelphia, Pa. 11-23.  
 SUMMERS (Winthrop Ames): New York city Jan. 10-March 9, Chicago, Ill. 11-23.  
 TALKER, THE (Henry B. Harris): New York city Jan. 6—Indefinite.  
 TEST, THE (Stair and Nicolai): Pittsburgh, Pa. 4-9, Cincinnati, O. 10-16.  
 THELMA (Smith and Sherman's): Peoria, Ill. 9, Abingdon 7, Bushnell, Ia. 8, Keokuk 9, Burlington 10.  
 THREE (Western: H. Q. Emery): Fairbury, Neb. 14.  
 THIRD DEGREE (Southern: United Play Co.): Richmond, Va. 4-9, Norfolk 11-16.  
 THIRD DEGREE (Western: United Play Co.): Emmetsburg, Ia. 6, Algona 7, Rice, Minn. 8, Fairmont 9, Eagle Grove 10, Eldora 12, Belle Plaine 13, Brooklyn 14, Grinnell 15, Des Moines 16, Cedar Rapids 17.  
 TOWN MARSHAL (O. E. Wee): Beloit, Wis. 4-9.  
 TRAIL OF THE LONEROME PINE (Klaw and Erlanger): Chicago, Ill. 8-30.  
 TRAVELING SALESMAN (Henry B. Harris): Philadelphia, Pa. 11-16.  
 TRAVELING SALESMAN (Western: A. S. Stern): St. Paul, O. 7, Bellefontaine 15.  
 TRUTH, WAGON (Oliver Morosco): New York city Feb. 29—Indefinite.  
 UNCLE TOM'S CABIN (Eastern: Wm. Kibbler): Providence, R. I. 4-9, Worcester, Mass. 11, Southbridge 12, Pittsfield 13, Syracuse, N. Y. 14-16.  
 VIRGINIAN, THE (J. H. Palmer): Muskogee, Okla. 6, McAlester 7, Ft. Smith, Ark. 8, Little Rock 9, Memphis, Tenn. 10-16.

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WALLER, LEWIS: New York city March 11—Indefinite.  
 WALKER, HELEN (Henry B. Harris): Chicago, Ill. 8-16.  
 WARFIELD, DAVID (David Belasco): New York city Oct. 1—Indefinite.  
 WARNER, H. B. (Lieber and Co.): Chicago, Ill. 8-16.  
 WAY DOWN EAST (Wm. A. Brady): Providence, R. I. 4-9.  
 WHITE SQUAW (J. F. Sullivan): Bellingham, Ore. 6, Union City, Ind. 7, Muncie 8, Elkhart 9, Ft. Wayne 10, Columbus, O. 11-13, Dayton 14, 16.  
 WHITESIDE, WALKER: New York city March 11—Indefinite.  
 WILSON, AL. H. (Sidney H. Ellis): Kansas City, Mo. 8-9.  
 WILSON, FRANCIS (Charles Frohman): Richmond, Va. 6, 7, Norfolk 8, 9, Boston, Pa. 11, Scranton 12, Mifflin, N. Y. 13, Utica 14, Syracuse 15, 16.  
 WINNINGER FRANK: Centerville, Ill. 4-6.  
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ACADEMY OF MUSIC (William Fox): New York city Aug. 29—Indefinite.  
ALCABAN (Belasco and Mayer): San Francisco, Cal.—Indefinite.  
BELASCO AND STONE (Belasco and Stone): Los Angeles, Cal.—Indefinite.  
BENNET, J. MOY: Cobalt, Can.—Indefinite.  
BRIGGS, THURLOW: St. Paul, Minn., Feb. 5—Indefinite.  
BIZOU (Geo. A. Haley): Woonsocket, R. I.—Indefinite.  
BISHOP, CHESTER (M. Hartman): Grand Rapids, Mich., Sent. 3—Indefinite.  
BISHOP'S PLAYERS (H. W. Bishop): Oakland, Cal.—Indefinite.  
BLANKY-SPONER: Philadelphia, Pa., Sent. 18—Indefinite.  
BURBANK (Oliver Morosco): Los Angeles, Cal.—Indefinite.  
CODY, LEWIS J. (Cole and Dull): Stamford, Conn., Aug. 28—Indefinite.  
COLLEGE: Chicago, Ill., Sent. 4—Indefinite.  
COLUMBIA: Erie, Pa., Dec. 4—Indefinite.  
CRAIG (John Craig): Boston, Mass., Sent. 1—Indefinite.  
CRESCENT (Percy Williams): Brooklyn, N. Y., Sent. 2—Indefinite.  
CRESCENT: White Plains, N. Y.—Indefinite.  
DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 28—Indefinite.  
DORNER PLAYERS: Hasleton, Pa., Jan. 22—Indefinite.  
EMPIRE: Holbrook, Mass., Sent. 4—Indefinite.  
EMPIRE: Providence, R. I., March 4—Indefinite.  
GAGNON-FOLLOD (Hart G. Gagnon): New Orleans, La.—Indefinite.  
GARRICK (Hawes and Ritter): Salt Lake City, U. S., Sent. 18—Indefinite.  
GARRICK (James L. Garalde): Paducah, Ky., Jan. 18—Indefinite.  
GATLEY: Hephoken, N. J., Dec. 25—Indefinite.  
GERMAN (Hans Loebel): St. Louis, Mo., Oct. 1—Indefinite.  
GERMAN (Herman Gerold): Philadelphia, Pa., Sent. 3—Indefinite.  
GILLETTE (J. W. Gillette): Butte, Mont., Nov. 20—Indefinite.  
GLASSER, VAUGHAN: Cleveland, O., Jan. 22—March 16.  
GOTHAM (Percy Williams): Brooklyn, N. Y., Sent. 3—Indefinite.  
GRAND PLAYERS (W. H. Gregory): Johnstown, Pa., Feb. 13—Indefinite.  
HARVARD (Charles L. Gill): Cambridge, Mass., Dec. 23—Indefinite.  
HAYWARD, GRACE (Geo. M. Gatts): Chicago, Ill., Sent. 1—Indefinite.  
HOLDEN: Toledo, O., Dec. 24—Indefinite.  
HORN: New Castle, Pa., Jan. 29—Indefinite.  
IMPERIAL (D. E. Russell): St. Louis, Mo., Dec. 24—Indefinite.  
IRVING PLACE (Gustav Amberg): New York city, Sent. 1—Indefinite.  
JEWELL, MILDRED: Wia.—Indefinite.  
KILLARD, RALPH: Syracuse, N. Y., Feb. 26—Indefinite.  
LANDO, ALBERT (H. F. Jackson): Pittsburgh, Mass., Dec. 18—Indefinite.  
LAWRENCE, RANDY (Del S. Lawrence): Vancouver, B. C.—Indefinite.  
LEWIS-OLIVER: Hamilton, O., Dec. 24—Indefinite.  
LITTLE THEATRE (Winthrop Ames): New York city March 12—Indefinite.  
LOWERY, LARRY: New Bedford, Mass., Aug. 4—Indefinite.  
LYCEUM (Louis Phillips): Brooklyn, N. Y.—Indefinite.  
LYRIO (Frank Carpenter): Bridgeport, Conn., Jan. 1—Indefinite.  
MAJESTIC (N. Appell): Utica, N. Y., Feb. 28—Indefinite.  
MARLOWE (Albert Phillips): Chicago, Ill., Feb. 26—Indefinite.  
MORISON, LINDA: Lynn, Mass.—Indefinite.  
NATIONAL, F. Q.—Indefinite.  
NORTH BROTHERS (Spartan North): Tonka, Kan., Sent. 4—Indefinite.  
NORTH BROTHERS: Muskogee, Okla., March 4—Indefinite.  
OPERA HOUSE: Paterson, N. J.—Indefinite.  
ORPHEUM (J. M. Allison): Cincinnati, O., Oct. 15—Indefinite.  
ORPHEUM PLAYERS (Grant Laferty): Philadelphia, Pa.—Indefinite.  
PARST GERMAN (Ludwig Kreiss): Milwaukee, Wis., Sent. 24—Indefinite.  
PAYTON, CORSE (Corse Payton): Brooklyn, N. Y., Aug. 28—Indefinite.  
PAYTON, CORSE (Corse Payton): Newark, N. J., Oct. 6—Indefinite.  
PERMANENT PLAYERS: Winnipeg, Can.—Indefinite.  
PERUCHI-GYPHENE: Montgomery, Ala., Nov. 6—Indefinite.  
PHINNESS (Albert and Getchel): Des Moines, Ia., Aug. 27—Indefinite.  
PRINGLE, DELLA: Boise City, Ida.—Indefinite.  
PROCTOR (Fred Thompson): Elizabeth, N. J.—Indefinite.  
PROSPER (Frank Gerston): New York city—Indefinite.  
REDMOND, ED. (Redmond and Blum): San Jose, Cal.—Indefinite.  
RICHMOND (W. Watson): Stanleton, S. I.—Indefinite.  
RICHMOND: Troy, N. Y., Jan. 29—Indefinite.  
SHIRLEY, JESSIE: Spokane, Wash., Dec. 4—Indefinite.  
SOUTHERN (Harry Stubbs): Columbus, O., Sent. 22—Indefinite.  
SPOONER, OCEIL (Blaney-Spooner Co.): New York city Aug. 5—Indefinite.  
SPOONER, EDNA MAY (I. Fingelman): Brooklyn, N. Y., Dec. 18—Indefinite.  
STAINACH-HARDY (Ira D. Harris): Yonkers, N. Y.—Indefinite.  
STANFORD-WESTON (Maurice Stanford): Elmira, N. Y., Oct. 3—Indefinite.  
THOMPSON-WOODS (Monte Thompson): Brockton, Mass., Sent. 6—Indefinite.  
VALE (Travers Vale): Jersey City, N. J., Dec. 25—Indefinite.  
VANE MYRTLE: San Diego, Cal., Jan. 15—Indefinite.  
WINNINGER BROTHERS: Milwaukee, Wis.—Indefinite.  
WOLFE (J. A. Wolfe): Wichita, Kan., Sent. 11—Indefinite.  
WOODWARD (O. D. Woodward): Omaha, Neb., Sent. 9—Indefinite.  
YE PLAYHOUSE: Bellingham, Wash.—Indefinite.

#### TRAVELING STOCK COMPANIES.

BELGARDE, SADIE (Lassie E. Smith): Rome, N. Y., 11-16.  
BESSEY, JACK (Jas. D. Proudlove): Moberly, Mo., 4-9. Fulton 11-16.  
CARLTON SISTERS (Varnay and Montgomery): Spartanburg, S. C., 11-16.

CHASE-LISTER (Glenn F. Chase): Lewistown, Mont., 4-9. Great Falls 10-16.  
CHAUNCEY-KRIFFER (Fred Chauncey): Cortland, N. Y., 4-9. Gloversville 11-16.  
CHICAGO (Chas. H. Rosskam): Port Jervis, N. Y., 4-9. Middletown 11-16.  
COLONIAL (Cortland Hopkins): Weymouth, Can., 4-6. Yarmouth 7-9. Barrington 11-15. Clarks Harbor 14-16.  
CORNELL-PRICE PLAYERS (W. E. Cornell): Charlotte, Mich., 4-9. Hastings 11-16.  
EABLE (L. A. Eable): Kittanning, Pa., 4-9.  
GRAYCE, HELEN (N. Appell): Dover, N. H., 11-16.  
HAYES, LUCY ASSOCIATE PLAYERS: River-ton, Neb., 4-9. Franklin 7-9.  
HILLMAN'S IDEAL (Frank Manning): Utica, Neb., 4-9. Stronburg 7-9.  
HOOVER (Grover Hoover): Danville Ill., 4-9. Paris 11-16.  
KEYES (Chester A. Keyes): Mt. Vernon, O., 4-9. Lima 11-16.  
LOCKER, THE (W. H. Locke): Scandia, Kan., 8. Corland 7. Lowell 8.  
LYNN (Jac. Lynn): Arctic, R. I., 26-March 9. No. Attleboro, Mass., 11-16.  
MAHER, PHIL: Lebanon, Pa., 4-9.  
ST. CLAIR, WINIFRED (E. D. Side): Lima, O., 4-9.  
SHANNON (Harry Shannon): Battle Creek, Mich., 3-9.  
SHERMAN: Jackson, Mich., 3-9.

#### OPERA AND MUSICAL COMEDY.

ABORN OPERA (Messrs. Aborn): Williamsport, Pa., 8. Ithaca, N. Y., 9.  
ALMA, WHERE DO YOU LIVE? (Jos. M. Weber): Ithaca, N. Y., 6. Corning 7. Water-bury, Conn., 9.  
ALMA, WHERE DO YOU LIVE? (Jos. M. Weber): Medford, Ore., 9.  
AROUND THE CLOCK (Gus Hill): Minneapolis, Minn., 3-9. Milwaukee, Wis., 10-16.  
AROUND THE WORLD (Messrs. Shubert): New York city Sent. 2—Indefinite.  
BARON TRECK (F. C. Whitney): New York city March 11—Indefinite.  
BEAUTY SPOT: Adrian, Mich., 15. Big Rapids 15.  
BERNARD, SAM (Messrs. Shubert): Brooklyn, N. Y., 4-9. New York city 11-19.  
BLACK PATTI (B. Voelchel): Raleigh, N. C., 6. Fayetteville 7. Wilmington 8. Goldsboro 9. Wilson 11. Norfolk, Va., 12. Newport News 13. Petersburg 14. Richmond 15. Annapolis, Md., 16.  
BOHEMIAN GIRL (Messrs. Aborn): Baker City, Ore., 6. Boise City, Ida., 7. 8. Oiden, U. S., 9.  
BOSTON GRAND OPERA (Henry Russell): Springfield, Mass., 7.  
BLAS, DONALD (Charles Frohman): Spring-field, O., 6. Dayton 7. Columbus 8. 9. Cincinnati 10-16.  
BUSTER BROWN (Buster Brown Amusement Co.): Hawkinsville, Ga., 6. Cordis 7. Milwaukee 8. Kansas 9. Augusta 11. Columbia, S. C., 12. Camden 13. Sumter 14. Orangeburg 15. Charleston 16.  
CANTILL, MARIE (D. V. Arthur): New York city Feb. 10—Indefinite.  
CARLE, RICHARD (Frazee and Lederer): Hor-sene, N. Y., 8. Elmira 9. Catskill, Can., 8. Hamilton 8. Stratford 11. Guelph 12. Stratford 13. Woodstock 14. St. Thomas 15. London 16.  
OAT AND THE FIDDLE (Chas. A. Selton): Greensburg, Pa., 9. Butler 7. New Castle 8. Beaver Falls 9. Mansfield, O., 11. Canton 12. Coshocton 13. Newark 14. Bucyrus 15. Eliria 16.  
CHOCOLATE SOLDIER (F. C. Whitney): Boston, Mass., 4-16.  
CHOCOLATE SOLDIER (F. C. Whitney): Racine, Wis., 9. Hammond, Ind., 8. Aurora, Ill., 9. Eau Claire, Wis., 12.  
CHOCOLATE SOLDIER (F. C. Whitney): Grand Forks, N. D., 6. Winnipeg, Can., 7-9. Duluth, Minn., 10-12. Superior, Wis., 13. Eau Claire 14. Winona, Minn., 15. La Crosse, Wis., 16.  
CLIFFORD, BILLY (Bob Le Roy): Clarksville, Miss., 6. Yacou City 7. Jackson 8. 9. Hot Springs, Ark., 12.  
COHAN, GEORGE M. (Cohan and Harris): New York city Sent. 1—Indefinite.  
COLUMBIA MUSICAL COMEDY (Chas. Van Dye): Elmira, N. Y., Jan. 29—Indefinite.  
COW AND THE MOON (Chas. A. Selton): Bluefield, W. Va., 8.  
DRENNER, MARIE (Law Fields): Cincinnati, O., 4-9. St. Louis, Mo., 10-16.  
FANTASMA (Edwin Warner): Evansville, Ind., 3-9. Peoria, Ill., 7-9. Chicago 10-16.  
PATTY FELIX (H. W. Link): Bedford, Ia., 6. Oregon 8. Corning 11. Clarinda 12.  
FISCHER MUSICAL COMEDY: Los Angeles, Cal., March 10—Indefinite.  
FOLLIES OF 1911 (Florence Ziefeld): Balti-more, Md., 4-9.  
FOY, EDDIE (Messrs. Dillingham and Elek-feld): New York city Jan. 8—Indefinite.  
FRANCH GRAND OPERA (Julius Larroie): Kansas City, Mo., 3-9.  
GIRL OF MY DREAMS (Joseph M. Gaites): St. Louis, Mo., 3-9.  
GLASHER, LULU (Werba and Luescher): Fresno, Cal., 9.  
GORDON, KITTY (Jos. M. Gaites): Buffalo, N. Y., 4-9.  
GRAZI GRAND OPERA: Kansas City, Mo., 3-9.  
GUNNING, LOUISE (Messrs. Shubert): Butte, Mont., 6. Seattle, Wash., 13-16.  
HANKY PANKY (Law Fields): Indianapolis, Ind., 4-6. Louisville, Ky., 7-9.  
HARTMAN, FERRIS (Kerris Hartman): Los Angeles, Cal., Oct. 10—Indefinite.  
HEART BREAKERS (Mort Sinner): Galveston, Tex., 6. Houston 7. 8. San Antonio 9. 10. Austin 11. Waco 12. Dallas 13. Ft. Worth 15. Oklahoma 16.  
HELD, ANNA (Florence Ziefeld): Chicago, Ill., 25-March 9. Pittsburgh, Pa., 11-13.  
HERE, HALPE (Jos. M. Gaites): Flint, Mich., 6. Lansing 7. Jackson 8. Battle Creek 9.  
HITCHCOCK, RAYMOND (Cohan and Harris): Worcester, Mass., 6. Hartford, Conn., 8. 9. JANIS, ELDER (Charles Dillingham): New Orleans, La., 4-9. San Antonio, Tex., 12. 14.  
JUVENILE BOSTONIANS (B. S. Lang): Wau-sau, Wis., 6. Merrill 8.  
KISS WALTZ (Messrs. Shubert): Buffalo, N. Y., 4-9. Rochester 7. 8. Albany 12. 13.  
LEBRARDI, OLIVER (Chas. Van Dye): 4-9.  
LEE AND BAKER MUSICAL COMEDY (J. L. Lee): New Orleans, La., Dec. 10—Indefinite.  
LET GEORGE DO IT (Lester Bratton): Omaha, Neb., 3-6. Des Moines, Ia., 7-9. Peoria, Ill., 10-13. Springfield 14-16.  
LEWIS, DAVE (Howard and Clifford): Chas-tanooga, Tenn., 4-9. Knoxville 7-9. Richmond, Va., 11-16.  
LITTLE BOY BLUE (Henry W. Savage): New York city Nov. 27—Indefinite.  
LITTLE MISS FIX-IT (Werba and Luescher): Vancouver, Can., 8. 9. Bellingham, Wash., 7.

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Sent. 2—Indefinite.  
LOUISIANA LOU (Harry Askin): Sasingaw,  
Mich., 6. Flint 7. Port Huron 8. Ann Arbor  
9. Pontiac 10. Jackson 11. Adrian 12. Toledo,  
O., 13. Defiance 14. Angola, Ind., 15. Goshen  
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Lederer): Salt Lake City, U. S., 4-9. Provo 7.  
Grand Junction, Colo., 8. Leadville 9. Victor  
10. Denver 11-17.  
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Lederer): Harris, Can., 8. Guelph 7. Stratford

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S. Woodstock 9. St. Thomas 11. London 12. Galt 13. Brantford 14. Hamilton 15. 16. MADAME SHERRY (Co. O: Woods, Frazee and Lederer): Mansfield, O. 8. Ashland 7. Alliance 8. Sharon, Pa. 9. Ashland 7. Warren, Pa. 13. Greenville 13. Meadville 14. Fredonia, N. Y. 15. Jamestown 16. MADAME SHERRY (Co. D: Woods, Frazee and Lederer): Danville, Va. 6. Soldiers' Home 7. Newport News 8. Charlottesville 9. Dover 11. W. Chester, Pa. 12. Columbia 13. Lebanon 14. Camden, N. J. 15. 16. MAN FROM OOK'S (Klaw and Erlanger): Boston, Mass. Feb. 19-March 9. MERRY MARY (Baker Amusement Co.): Sashaw, Mich. 4-10. Bay City 11-17. METROPOLITAN GRAND OPERA: New York city Nov. 18—Indefinite. MISS NOBODY FROM STARLAND (Mort H. Slinger): Denver, Colo. 3-9. MONTGOMERY AND STONE (Charles Dillingham): Lehighburg, Va. 8. Norfolk 7. Richmond 8. Baltimore, Md. 11-19. MUTT AND JEFF (Co. A: Gus Hill): Milwaukee, Wis. 3-9. MUTT AND JEFF (Co. B: Gus Hill): Seattle, Wash. 3-9. Everett 11. Bellingham 12. Victoria, Can. 13. Vancouver 14. Westminster 15. Ellensburg, Wash. 16. MUTT AND JEFF (Co. C: Gus Hill): Ashland, O. 8. Elvira 7. Lorain 8. Sandusky, O. 9. Tiffin 14. MUTT AND JEFF (Co. D: Gus Hill): Youngstown, O. 4-10. Warren, Pa. 11. Alliance, O. 12. Canton 13. Akron 14-16. MY FRIEND FROM DIXIE (Palmer and Kellogg): Baltimore, Md. 4-9. Washington, D. C. 11-16. NAUGHTY MARIETTA (Oscar Hammerstein): Alliance, O. 9. NEVER HOMER (Lew Fields): Pittsburgh, Pa. 4-9. NEWLYWEDS AND THEIR BABY (Eastern: Lerner-Britton): Dayton, O. 4-9. Louisville, Ky. 10-16. NEWLYWEDS AND THEIR BABY (Western: Lerner-Britton): Stockton, Cal. 8. Oakland 7-9. San Francisco 10-16. San Jose 17. PINAPORE (Messrs. Shubert): Detroit, Mich. 4-9. PINK LADY (Klaw and Erlanger): Brooklyn, N. Y. 4-10. PINK LADY (Klaw and Erlanger): Chicago, Ill. Feb. 18—Indefinite. PINK LADY (Klaw and Erlanger): Denver, Colo. 4-9. POWERS, JAMES T.: Providence, R. I. 11-13. PRINCE OF TO-NIGHT (Mort Slinger): Portland, Ore. 3-9. Astoria 7. Aberdeen, Wash. 9. Seattle 10-12. Tacoma 13. Victoria, Can. 14. Vancouver 15. 16. Bellingham, Wash. 17. QUAKER GIRL (Henry B. Harris): New York city Oct. 27—Indefinite. RING, BLANCHE (Frederic McKeen): Washington, D. C. 4-9. Ithaca, N. Y. 15. ROSE OF PANAMA: Chicago, Ill. Feb. 12—Indefinite. ROSE MAID (Werba and Luescher): Boston, Mass. 4-9. SCHEFF, FRITZ (Messrs. Shubert): St. Louis, Mo. 4-9. SCHOOL DAYS (Stair and Havlin): Detroit, Mich. 3-9. Toledo, O. 10-16. SIDNEY, GEORGE (Frank Whitehead): No. Platte, Neb. 8. Fremont 7. Lincoln 8. 9. Omaha 10-13. St. Joseph, Mo. 14. 15. Atchison, Kan. 17. SMART SET (Charles E. Barton): Zanesville, O. 6. Portsmouth 13. SPRING MAID (Werba and Luescher): Louisville, Ky. 4-9. Springfield, O. 7. Dayton 8. 9. Milwaukee, Wis. 10-17. SPRING MAID (Werba and Luescher): Augusta, Ga. 6. Athens 7. Greenville, N. C. 8. Spartanburg 9. 10. Charlotte 11. N. C. 11. Asheville 12. Winston-Salem 13. Greensboro 14. SUNNY SOUTH (J. G. Rockwell): West Branch, Mich. 6. Lapeer 7. Rochester 8. Romeo 9. Armada 11. St. Clair 12. Marine City 13. Mt. Clemens 14. Milan 15. Tecumseh 16. Morenci 18. SURATT, VALESKA (Lee Harrison): Cleveland, O. 4-9. SWEETEST GIRL IN PARIS (Harry Askin): Philadelphia, Pa. March 4—Indefinite. SYLVIA, MARGUERITE (A. H. Woods): Boston, Mass. 11-23. THREE TWINS (William H. Niven): Little Rock, Ark. 8. Hot Springs 7. Pine Bluff 8. Memphis, Tenn. 9. 10. New Decatur, Ala. 13. Columbia, Tenn. 14. Nashville 15. 16. TOP OF THE WORLD (Bailey and Fitzgerald): Topeka, Kan. 8. Wichita 7. Hutchinson 8. Colorado Springs, Colo. 9. Denver 10-16. TRENTINI, EMMA (Oscar Hammerstein): Philadelphia, Pa. 3-8. VAN, BILLY B. (Stair and Havlin): Memphis, Tenn. 3-9. New Orleans, La. 10-16. VIENNESE OPERA (G. Amberg): New York city Feb. 26-March 16. WARD AND VOKER (Stair and Havlin): Birmingham, Ala. 3-9. Atlanta, Ga. 11-16. WEBER AND FIELD'S JUBILEE: New York city Feb. 8—Indefinite. WEDDING TRIP (Messrs. Shubert): Montreal, Can. 4-9. WINTER GARDEN REVUE (Messrs. Shubert): New York city Sent. 27—Indefinite.

**MINSTRELS.**

DOCKTADDER'S LEW: Rochester, N. Y. 4-9. DUMONT'S (Frank Dumont): Philadelphia, Pa. Sent. 16—Indefinite. EVANS, GEORGE. HONEY BOY: Newark, N. J. 4-9. FIELD'S, AL. G.: Keokuk, Ia. 6. Quincy, Ill. 7. Hannibal, Mo. 8. Columbia 9. St. Joseph 11. Atchison, Kan. 12. Topeka 13. Wichita 14. Arkansas City 15. Independence 16. Joplin, Mo. 17. GEORGIA TROUBADOURS (Wm. C. McCabe): Clay Center, Kan. 7. Green 8. Miltonvale 9. Jewell 11. Mankato 12. Lebanon 13. Phillipsburg 14. Kensington 15. Norton 16.

**BURLESQUE.**

AL. BEEVER'S BIG BEAUTY: Providence, R. I. 4-9. Boston, Mass. 11-16. AMERICANS (Ed. D. Miner): Baltimore, Md. 4-9. Philadelphia, Pa. 11-16. BEHMAN SHOW (Jack Singer): Kansas City, Mo. 3-9. St. Louis 10-16. BELLES OF THE BOULEVARD (Fred McAllen): Philadelphia, Pa. 4-9. Brooklyn, N. Y. 11-16. BEN WELCH (Jack Singer): Rochester, N. Y. 4-9. Schenectady 11-13. Albany 14-16. BIG BANNER (Callaghan and Neenan): Albany, N. Y. 4-9. Schenectady 7-9. Brooklyn 11-16. BIG GAITY (W. A. Miller): Cincinnati, O. 3-9. Chicago 11. 10-16. BIG REVIEW (Henry P. Dixon): Cleveland, O. 3-9. Pittsburgh, Pa. 11-16. BOHEMIANS (Al. Lubin): New York city 4-9. Philadelphia, Pa. 11-16. BON TONS (Jesse Burns): Chicago, Ill. 4-9. Milwaukee, Wis. 10-16. BOWERY (Hurtiz and Seamon): Toledo, O. 3-9. Chicago 11. BROADWAY GAITY (Henry Shandiro): Washington, D. C. 4-9. Baltimore, Md. 11-16.

CENTURY GIRLS (Morris Weinstock): Scranton, Pa. 4-9. Newark, N. J. 11-16. CHERRY BLOSSOMS (Max Armstrong): Harrisburg, Pa. 5. Reading 7. Allentown 8. Chester 9. Washington, D. C. 11-16. COLLEGE GIRLS (Chas. Foreman): Baltimore, Md. 4-9. Washington, D. C. 11-16. COLUMBIA (Frank Leupp): Washington, D. C. 4-9. Pittsburgh, Pa. 11-16. COZY CORNER GIRLS (Louis Watson): Milwaukee, Wis. 3-9. Minneapolis, Minn. 10-16. CRACKERJACKS (Bob Manchester): Milwaukee, Wis. 3-9. Minneapolis, Minn. 10-16. DAFFYDILS (Sam Rice): Omaha, Neb. 3-9. Kansas City, Mo. 11-16. DARLINGS OF PARIS (Chas. Taylor): Rochester, N. Y. 4-9. Buffalo 11-16. DREAMLAND (Dave Marton): Minneapolis, Minn. 4-9. Omaha, Neb. 10-16. DUCKINGS (Frank Calder): Pittsburgh, Pa. 4-9. Johnstown 11. Altoona 12. Harrisburg 13. Reading 14. Allentown 15. Chester 16. FOLLIES OF THE DAY (Barney Gerard): Philadelphia, Pa. 4-9. Jersey City, N. J. 11-16. GAY WIDOWS (Louis J. Oberworth): Chicago, Ill. 25-March 9. Cleveland, O. 11-16. GINGER GIRLS (Hurtiz and Seamon): Louisville, Ky. 3-9. Cincinnati 10-16. GIRLS FROM HAPPYLAND (Hurtiz and Seamon): Boston, Mass. 11-16. GIRLS FROM MISSOURI (Louis Talbot): Philadelphia, Pa. 4-9. Wilkes-Barre 11-16. GIRLS FROM RENO (James Madison): Jersey City, N. J. 4-9. Boston, Mass. 11-16. GOLDEN CROOK (Jas. Fulton): Omaha, Neb. 3-9. St. Joseph, Mo. 10-13. HASTINGS' BIG SHOW (Harry Hastings): Boston, Mass. 4-9. New York city 11-16. HIGH SCHOOL GIRLS (Arthur Gorman): Wilkes-Barre, Pa. 4-9. Scranton 11-16. HONEYMOON GIRLS (Al. Rich): St. Louis, Mo. 3-9. Louisville, Ky. 11-16. IDEALS (Sam Robinson): Boston, Mass. 4-9. Montreal, Can. 11-16. IMPERIALS (Sam Williams): Montreal, Can. 4-9. Toronto 11-16. JARDIN DE PARIS (Hurt Hendricks): Toronto, Can. 4-9. Rochester, N. Y. 11-16. JERRY LILIES (Wm. Jennings): Springfield, Mass. 4-8. Worcester 7-9. Providence, R. I. 11-16. KENTUCKY BELLES (Mike Fenton): Kansas City, Mo. 3-9. St. Louis 10-16. KNICKERBOCKERS (Louis Robie): New York city 4-16. LADY RUCCANERS (Harry M. Strong): Detroit, Mich. 3-9. Chicago, Ill. 10-16. LOVE MAKERS (Dave Guran): Hoboken, N. J. 4-9. New York city 11-23. MERRY BURLERS (Joe Leavitt): Indianapolis, Ind. 3-9. Louisville, Ky. 10-16. MERRY MAIDENS (Edward J. Ferri): Chicago, Ill. 3-9. Milwaukee, Wis. 10-16. MERRY WHIRL (J. Herbert Mack): Pittsburgh, Pa. 4-9. Cleveland, O. 11-16. MIDNIGHT MAIDENS (Wm. H. Clarke): Brooklyn, N. Y. 4-9. New York city 11-16. MISS NEW YORK (J. L. W. Fennemy): Cincinnati, O. 3-9. Chicago, Ill. 10-23. MOULIN ROUGE (Joe Pine): St. Louis, Mo. 3-9. Indianapolis, Ind. 10-16. PACEMAKERS (T. M. Herka): St. Paul, Minn. 3-9. Omaha, Neb. 10-16. PAINTING THE TOWN (Holliday and Currier): New York city 4-9. Philadelphia, Pa. 11-16. PASSING PARADE (M. Messing): Schenectady, N. Y. 4-9. Albany 7-9. QUEEN OF BOHEMIA (Henry P. Jacobs): St. Joseph, Mo. 4-9. Kansas City 10-16. QUEEN OF THE BOULEVARD (Coughlin and Shannon): Buffalo, N. Y. 4-9. Detroit, Mich. 11-16. QUEENS OF THE JARDIN DE PARIS (Joe Howard): Buffalo, N. Y. 4-9. Rochester 11-16. REGATTA GIRLS (Walter Greaves): Brooklyn, N. Y. 11-23. ROBINSON'S CRUSOE GIRLS (Ed. Davidson): Newark, N. J. 4-9. Hoboken 11-16. ROSE SYDELL'S (W. S. Campbell): Philadelphia, Pa. 4-9. Baltimore, Md. 11-16. RUNAWAY GIRLS (Peter S. Clark): Boston, Mass. 4-9. Albany, N. Y. 11-13. Schenectady 14-16. SAM DEVERE'S (Louis Stark): Louisville, Ky. 3-9. Cincinnati, O. 10-16. SOCIAL MAIDS (Hurtiz and Seamon): Toronto, Can. 4-9. Buffalo, N. Y. 11-16. STAR SHOW GIRLS (John T. Baker): Brooklyn, N. Y. 4-9. Newark, N. J. 11-16. STAR SHOW GIRLS (John T. Baker): Newark, N. J. 4-9. New York city 11-23. STOCK BURLSQUE (M. M. Thelma): Albany, N. Y. Feb. 10—Indefinite. TAXI GIRLS (Hurtiz and Seamon): Detroit, Mich. 3-9. Toronto, Can. 11-16. TIGER LILIES (D. H. Williams): Chicago, Ill. 3-16. TROGADERS (Chas. H. Waldron): New York city 26-March 9. Springfield, Mass. 11-13. Worcester 14-16. VANITY FAIR (Bowman Bros.): Cleveland, O. 4-9. Toledo 10-16. WATSON'S BURLERS (W. B. Watson): New York city 26-March 9. Brooklyn, N. Y. 11-23. WHIRL OF MIRTH (Louis Stark): Minneapolis, Minn. 3-9. St. Paul 10-16. WINNING WIDOW (Dave Gordon): Chicago, Ill. 3-9. Detroit, Mich. 10-16. WORLD OF PLEASURE (Geo. H. Fitchett): New York city 4-9. Philadelphia, Pa. 11-16. YANKEE DOODLE (Sol Meyer): New York city 4-16. ZALLAH'S OWN (W. G. Cameron): Brooklyn, N. Y. 26-March 9. New York city 11-16.

**MISCELLANEOUS.**

GILPINS, HYPNOTIST: Paulkton, S. Dak. 4-9. Gettysburg 7-9. ELIENS, TIG: Columbus, Miss. 6. Starkville 7. Durant and Wilcox 8. KINEMACOLOR DURBAR PICTURES: St. Louis, Mo. 3-16. KINEMACOLOR DURBAR PICTURES: New York city Feb. 19—Indefinite. KINEMACOLOR DURBAR PICTURES: Brooklyn, N. Y. 11-23. LITCHFIELD'S LYCOMETER, NEIL: Albany, N. Y. 6. Whitinsville, Mass. 8. Barre 11. Franklin, N. Y. 10. NEWWOODS, HYPNOTISTS: Auckland, New Zealand March 8—Indefinite. RAYMOND, THE GREAT (Maurice F. Raymond): Calcutta, India. Nov. 11—Indefinite. ROULERE (C. G. Maynard): Wellsville, N. Y. 8. Andover 7. Olean 8. Batavia 11. 12. Penn. Jan. 13. 14. Illinois 15. THURSTON, HOWARD (Dudley McAdow): Grand Rapids, Mich. 3-9. Detroit 10-16.

**NEW THEATRE.**

The Sherman Opera House, of Newark, has been leased to Clark and Skinner, who have taken possession. Mr. Sherman, the former manager, has retired permanently from the theatrical business after a service of over fifteen years.

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# MOTION PICTURES

## "SPECTATOR'S" COMMENTS

REV. E. BOUDINOT STOCKTON was referred to in these comments a couple of weeks ago as a gentleman who had averred that he could "legally 'swipe' (in a purely demonstrative spirit) any copyrighted story," the copyrighting of moving picture scenarios being under discussion. The reference to Mr. Stockton was first made by Epes W. Sargent in *The Moving Picture World*, from whom *The Spectator* quoted, so that the actual wording of the statement was Mr. Sargent's and not Mr. Stockton's. In reference thereto, Mr. Stockton has written as follows to *The Spectator*:

Kindly permit me to allay your very proper irritation at what appears to you to be extremely undignified language in a clergyman. It was quite natural for you to take the "swipe" in Mr. Sargent's article as a quoting of my exact words, although the marks are sometimes used to indicate simply a colloquialism and not a quotation. The actual wording of my letter to which Mr. Sargent referred was as follows: "If I wanted to, I could plagiarize any scenario ever written, and do it, too, in such a way that I defy any one to prove the plagiarism or get a cent of damages out of me for it." In other words, I maintain, not that I "utilize and adapt" another man's work in such a way that it cannot be recognized as his, but that I can prove the high antecedent probability, if not actual frequency, of a "colorable imitation" produced by independent work, in which the similarity is not plagiaristic, but merely coincidental.

Before going further into the copyright matter, it may as well be remarked that *The Spectator* was not irritated at all by the apparent undignified language of the clergyman. The word "swipe" is good American-English, recognized by the dictionaries for several years as a synonym for "steal," and while it is true that "swipe" would have sounded oddly in a sermon or any other especially dignified address or composition, it was not inappropriate in the sense in which Mr. Sargent employed it. However, every writer is entitled to his own choice of words, and it is with pleasure that Mr. Stockton is set right in the matter.

Mr. Stockton's claim that he can "plagiarize any scenario" "in such a way" that no one can "prove the plagiarism" is more an academic than a practical proposition, so far as the present discussion is concerned. No doubt, as has been admitted in these comments, he can do it, for one reason that plagiarism is not an offense entirely covered by law. One may plagiarize an idea, but one cannot copyright or patent an idea. The question, however, before the house was not on this point, but on the practical value of a copyright as protection for an author. It was held in these columns,

and the writer sees no reason for changing his views, that to "legally swipe," or legally plagiarize copyrighted scenarios, if they should ever be accorded copyright privileges, would require so much inventive and constructive ability on the part of the swiper that any danger from that source would be inconsequential. It isn't that sort of swiping that scenario writers ever need fear. And, anyhow, who is going to say that the writer who, as Mr. Sargent puts it, parallels another writer's work with such skill as to escape making a colorable imitation is in reality a plagiarist or a swiper? Is the author of a parody a plagiarist or even a swiper?—for it must be remarked that the swiper may escape being charged with plagiarism by merely acknowledging the source of the idea he has swiped.

All of this discussion is beside the mark. As stated above, the real meat in the nut is the question of copyrighting scenarios. Whoever secures this privilege for scenario authors in a form that will be practicable will be performing a distinguished service of the highest value, by the very fact that thereby definite recognition will have been accorded the new art. It may be, and *The Spectator* is inclined to agree in this with Mr. Sargent and Mr. Stockton, that scenario writers would find it extremely difficult, if not impossible, to enforce any direct pecuniary advantage from the copyrighting of scenarios, or even gain any great or valuable protection.

tle or great refinement does the man always grab a strange hold on the eagerly receptive girl and shower her painted cheeks and lips with rapturous kisses every time he meets her, regardless of the publicity of the act. The kiss and the embrace are exhibitions of honest affection that are invariably displayed with restraint by all classes of decent people in real life. When lovers steal a moment of bliss it is in private, free from prying eyes, and no proper, unmarried girl of any degree would permit it in public except when justified by exceptional circumstances such as leave-taking, when people in love may be excused for momentarily giving way to their emotions. Even married people reserve these exhibitions of affection to some degree of privacy. Why, then, should so many picture players persist in misrepresenting life by cheapening the kiss and the embrace? Is it an indication of vulgar bringing up? There are three or four film producing companies that consistently handle this delicate matter with refinement and decency. Why cannot the others do as well?

This offense of the too promiscuous exhibition of the hug and kiss in motion pictures has been commented on by several *Minox* readers in the past, and these readers are representative of the great majority of the picture public in America. Two-thirds of the picture patronage of this country is composed of people of some refinement and more or less cultivated tastes. This is particularly true in the country towns, where, as one manager wrote *The Minox*, millionaires and working people, school teachers and children, rub elbows on a common level. These people—the uncontaminated inhabitants of the smaller cities and towns—do not look with favor on the free and easy habits that are displayed too frequently in pictures—the wine bottle so often on the dinner table; the grizzly bear hug of lovers; men and women sitting on tables, and the lack of manners generally. And be it remarked, the intelligent masses are the real censors of amusements in this country. They are fully competent to decide what they want, and they have the power to enforce their demands without appealing to any law or official authority.

There was recently a striking illustration of the effective force of small city and town public opinion in connection with the proper and improper in motion pictures. Incidentally it demonstrated how entirely useless and worthless is any official or semi-official censorship. It has always been claimed in this department of *The Minox* that no individuals or committee of individuals, no matter what their pretensions or capabilities, are big enough intellectually to decide for the American people



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or that it would be generally worth while for authors to take out such copyrights, and yet the mere fact that the privilege exists and that the scenario is recognized as a legitimate dramatic composition will have a moral influence in raising the status of the new profession. With the opportunity open to copyright scenarios, who can doubt that it would be utilized in cases where the scenarios were really worth copyrighting?

Dramatic critics have recently commented on the fact that a distinguished English dramatist has based the plot, complications and action of an entire comedy on a single kiss. If this is one extreme, what may be said of the other that is found in the prevailing motion picture practice of crowding countless huggings and kissings into ten or fifteen minutes of film story? There is such a thing as too much of a good thing—assuming that kissing is a good thing. To people of any refinement of taste the constant vulgar bussing and slobbering of so many motion picture players, as seen in the films, is disgustingly offensive. And what is more it isn't true to life. Not even the most unconventional, decent people behave that way in their ordinary social relations.

Nowhere in everyday affairs among people of lit-



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what is good for them in amusements or anything else. The butters-in, the would-be regulators, may think they are doing wonders in protecting the dear, helpless people from harm, but all the time the people are protecting themselves as much as they want to be protected and the Uplift Sisters are merely deluding themselves. Instance: The film released some days ago by the Ambrosio Company, called *The Father's Fault*, was a powerful, dramatic sermon on the terrible crime committed by the parent who transmits loathsome disease to his children. The wise censors of the National Board passed the film as a great lesson for humanity, as it undoubtedly is. The policeman who officiates in Chicago as the all-wise guardian of the people also passed the picture. But when the public commenced to be heard from the verdict was exactly opposite. Exhibitors from one end of the country to the other, governed by their patrons, refused to run the film, and it came back to the exchanges, who in turn sent it back to the Sales Company.

The public verdict in this case, so different from the censorship verdict, should go a little way at least, in disillusionizing those who imagine they are securing a superior sort of judgment from the so-called censors. It indicates that the verdict of the average censors is no more valuable than that of anybody else, especially when it comes to deciding on a really difficult case. No manufacturer wants to offend the public, and the only earthly excuses he alleges to himself for permitting the Uplift Sisters to tell him what not to do are (1) that these ladies, pretending to know so much, give him a line on respectable public opinion, and (2) that they serve as a sort of public notice to the people that the manufacturer is really trying to avoid offense, thereby heading off the alleged necessity of local censorship all over the land. But when the censors fall conspicuously to represent or understand public opinion by giving their approval to films that the public will not have, such as the Italian war picture and this more recent Ambrosio film, they demonstrate their incompetency to pose as either wise or representative, and at the same time they discredit themselves with the public. They are no longer safe advisers, nor are they of any great value as a bluff to the public.

It may as well be inserted here, in justice to the ladies and gentlemen who do the alleged censoring, that *The Spectator* means no disrespect to them, nor does he question their good intentions. They mean well, but they suffer from the inevitable psychological effect on their brains that must result in all cases where mortal man or woman is given arbitrary authority over the conduct of their fellow men.

The decision of the censors on the Ambrosio picture referred to was not an unreasonable one. It was based on the very best motives in the world. It also accorded with liberal public opinion in the larger cities and in Europe. But it failed to take into account the viewpoint of the smaller American communities, where the evil attacked in the film is not so prevalent and where the discussion of such subjects never occurs in mixed company. The American masses decided that the film subject was not proper for exhibition to crowds of both sexes and all ages, and what the American masses decide goes.

Finally, it might be suggested to the manufacturers that if they want a genuine index of the wishes of motion picture patrons the country over they might far better discharge their present make-believe masters and mistresses and organize a bureau for the collection and tabulation of the actual representative opinions of their patrons the country over. The thing might not be so difficult to carry out as it seems.

THE SPECTATOR.

## MISCALLED "TRADE JOURNALS."

The *Magnet* is an attractive "house organ," now being issued by the Solax Company. Exhibitors would do well to get on the mailing list, as it contains not only information about Solax films, Solax activities and Solax gossip, but also much other general information. In a sort of a trade directory in which the addresses are given of various business firms connected with the motion picture field, is a list of what is classified as "trade journals." Among these appear the names of *The Misanon* and other theatrical and even general newspapers. The purpose and value of this information is excellent, but the term "trade journal" is incorrect. *The Misanon*, speaking for itself only, would respectfully represent that it is a dramatic art journal and not a "trade" journal. It certainly doesn't consider the drama a trade, although some people and some papers may treat it as such. And this



STARLAND THEATRE, WINNIPEG, MANITOBA

is casting no stones at "trades" and "trade journals." No doubt they would be as highly indignant at being designated as other than they are. A goat doesn't like to be called a sheep, nor does a sheep want to be made the goat.

## IS THIS CRAFT?

Recently *The Misanon* received from the scenario editor of a certain prominent company an announcement that the editor, while still occupying that position, would conduct a correspondence school for scenario writing. The notice was not published, because this paper could not conscientiously lend its apparent indorsement to a proposition that, at its best, presents an anomalous situation. Since then a *Misanon* representative has seen a letter and a booklet sent by this same editor to a scenario writer of long experience with some forty or more produced pictures to his credit. The letter urges the author to join the editor's "school," and the booklet gives the terms, which are \$5 for enrolling, \$2 for criticising a manuscript, and 20 per cent. for selling. On the face of it, the iniquity of the scheme admits of no argument, and it is not possible to conceive that the producing company employing this editor is aware of the facts. For this reason alone, the names are not now published. A scenario editor who has more or less influence in deciding for the company what scenarios shall be purchased, proposing to collect \$5 fees from writers and \$2 fees for scenarios read as a critic is bad enough, but the 20 per cent. commission for selling is worse. The whole proposition savors of graft and should not be tolerated.

## GREAT NEWS FROM PARIS.

Just how much attention the news editors of the big dailies pay to motion picture events is illustrated by the fact that a number of them printed a special cable dispatch from Paris dated March 1, announcing the great news that Dante's *Inferno* had been produced in motion pictures and had been exhibited in that city. It is nearly a year now that the same film has been on exhibition in the United States. Every big city has had it, and the latest dates of the State-righters are in such towns as Canal Dover, O.; Six Shooter Junction, Tex., and Jamaica, L. I.



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## MORE MONEY FOR SCENARIOS.

The proposition of the Reliance Company offering \$50, \$75 or even more for really superior picture stories, is not meant in a deceptive sense, as George Terwilliger, scenario editor for that company, takes pains to explain to *The Misanon*. It is not the purpose of the company to secure big stories by this extra inducement and then pay the same old \$25 for them on the plea that they are inferior.

"We would much rather have no \$25 stories at all," said Mr. Terwilliger. "We want the powerful, unusual, compelling plots, and we are more than willing to pay the extra money for them, because in that way only can we hope to attract the best work of the best writers."

It will be noted by scenario writers that this move of the Reliance Company is another step in the direction of more adequate compensation for scenario writing as an established profession.

## A NOVEL PICTURE CURTAIN.

At William Kane's Manhattan Theatre a new picture curtain has been installed, that appears to be the most effective in all particulars of any yet invented. It is made like a shallow saucer with the concave side facing the spectators. Into this saucer surface the picture is projected. The optical result is peculiar, especially from seats on the extreme sides of the house, or to spectators looking from high elevations. The familiar distortion of figures noted by persons observing pictures from extreme angles is almost entirely eliminated, the moving characters appearing normal. The immensely tall and slender figures seen on the screen from the far side seats and the squat figures seen from the top gallery are apparently gone. Another peculiarity is to bring all parts of the curtain into focus, so that the outer edges of the picture, which are so frequently blurred in ordinary curtains, are sharp and clear.

## THE M. P. EXHIBITORS' LEAGUE.

Great preparations are being made for the Ohio convention of the Motion Picture Exhibitors' League in Dayton, March 25-27. A large attendance is expected.

The National Board of Directors of the League will meet in Dayton March 25 to consider measures for organizing branches in all States.

In Parkersburg, W. Va., Feb. 28, about forty exhibitors of that State met and organized a State branch. The officers elected were: President, M. M. Wear, Charleston; First Vice-President, F. L. Harria, Parkersburg; Second Vice-President, A. N. Cottrill, Point Pleasant; Secretary, L. R. Thomas, Moundsville; Treasurer, F. W. Barrett, Parkersburg.

## SOMEBODY OVERLOOKED A POINT.

How does it happen that nobody has yet charged motion pictures with being the cause of the \$25,000 taxi robbery? Is it possible that the fact has been overlooked that two of the robbers intended investing their shares in the purchase of a moving picture show?

The connection between the two circumstances—the desire to own a picture show and the consequent robbery of two bank messengers in a taxi, is certainly on a par with the desire of a small boy to go to a show and his stealing a nickel for the purpose.

## LETTERS AND QUESTIONS.

Answered by "The Spectator."

Hettie Gray Baker, of Hartford, Conn., whose contributions to this department have always been appreciated, commends in strong terms the work of Bryant Washburn in *A Mail Order Wife*, as "lacking the slightest trace of self-consciousness." "Mike," in *For the Love of Mike*, she adds, "achieves a similar result by his earnest sincerity. It is greatly to be hoped that the excellent methods of these two actors will not be 'directed' out of them." Miss Baker also criticises severely some of the Biograph burlesque farces as "inexcusable," "absurd and tiresome." She will probably have noted that more recent Biograph farces have not been open to this complaint. It was explained in these pages recently that the only reason some companies had appeared to deteriorate in the tone of their farce acting was in response to the European demand for this sort of stuff. Miss Baker goes on to say:

Speaking of comedians, I represent many "fans" when I ask, why don't we see Howard Mitchell, of the Lubin Company, in more important roles? The few opportunities he has had proved him a natural comedian, with an innate sense of humor and a quiet, good-natured way of making his point that is extremely effective. None more so. Putting my impossible questions abstractly, are not managers and directors dead wrong and "way behind the times" when they not only permit but evidently insist on insane exhibitions, unamorous to the last degree, silly and stupid; and expecting people to be genuinely amused; and aren't they blind to their own chance of progress when they relegate real comedy, and quiet, telling humor, to the background?

To this last abstract question The Spectator would reply, also abstractly, Yes.

"High School Girl," of San Francisco, needn't have gone to the trouble of giving her age as seventeen. The Spectator thinks he could have guessed it anyhow. She thinks Warren Kerrigan "the handsomest man in motion pictures," although "there is some class to Bryant Washburn and Crane Wilbur," who "look so much alike" that she thinks they must be relatives. She also has a good word for *The Misanthrope* and The Spectator, showing that she is wise beyond her years. Questions: G. M. Anderson played the coward in *The Cowboy Coward* (Essanay), and Brinsley Shaw played the bully. Yes, picture players read these columns, and, it is said, paste the extracts in their scrapbooks to show to the manager when they want a raise of salary. It is even said that occasionally one will write a letter to *The Misanthrope* about himself in the hope that it will get by "yours truly."

George Marston, Fresno, Cal., writes: "Why is it that the Licensed picture companies seem to have a monopoly on good directors and stories? Being out of the combine ought not to keep the Independents from getting as good directors as the Licensed, and yet the Independents rarely get out a picture that I have the patience to sit through, and I have heard this same opinion expressed by a great many others." This is not exactly a fair estimate of the two classes of pictures. The Licensed makers are older in the business, and yet there are some independent producers whose work classes well up, while some of the Licensed might stand improvement. Question: The lover in *Love Heeds not Showers* (Majestic) was Owen Moore.

"M. E. P.," Lancaster, Pa., who pronounces *The Misanthrope* fine: Florence La Badie played her ladyship in *Her Ladyship's Page* (Thanhouser). The "Thanhouser Kid" played the page. The younger brother in *On Probation* (Thanhouser) was Joseph Graybill.

Clarence G. Dittes, Sheboygan, Wis.: The part of Mildred Mason in *Tricked into Happiness* (Lubin) was played by Violet Held. Jane Mason was played by Ormi Hawley.

"M.," Taunton, Mass.: The artist in *A Poor Relation* (Lubin) was Jack Halliday. The leading man in *Dr. Jekyll and Mr. Hyde* (Thanhouser) was James Cruze. We have no information from which to answer your question regarding the scenes in *Two Old Pals* (Relig).

Bennie, of Lubinville, has not lost his capacity for finding mistakes. He writes that in *The Misanthrope* review of His Mistake, Lillian De Vere was referred to as the one who played the actress. "Well," says Bennie, "Lillian De Vere is the name of the character in the picture and the name of the party that played the part was Nancy Gale." "Also," continues Bennie, "the Melies Admirer who states that she didn't like Maurice Costello in *The Red Cross Martyr* (Vitagraph) should be informed that little Maurice didn't perform in that picture."

Albro W. Grace, Jr., Herkimer, N. Y., who is a "constant reader," declares *The Misanthrope* motion picture department is unexcelled. His favorite lady picture players are "Mary Fuller, E. Dolores Cassinelli, Mabel Normand, Anna Nilsson, Pauline Bush, and Alice Joyce." Questions: Miss Cassinelli has been with Essanay two years. We are not informed regarding her previous stage experience. If you write her she might tell you if she is the lady you remember two years ago in a traveling company.

"Curious," of Scranton, Pa., writes to ask why the leading ladies in the Essanay Western company have been changed so many times. Can't possibly tell unless it is thought to be too monotonous to have Mr. Ander-



SCENE FROM "THE CALL OF A WOMAN"

A Great Northern Feature Film, Three Reels.

son, who always "gets the girl" in the picture stories, married so often to the same lady.

"J. H.," Galveston, Tex.: Yes, May Buckley, now playing leads with one of the Lubin organisations, was formerly starred in *The Little Damsel* and *Little Miss Fix-it*. The name of the leading lady in *Swift Wind's* Heroism (Pathe) could not be obtained from the Pathe Company, the film having been made in California.

Mrs. Frank Hutton, New York: Yes, Warren Kerrigan was once with the Essanay stock. Your other question is answered elsewhere.

Walter J. Fried, Chicago: The addresses asked for are as follows: Thomas Edison (Inc.), business address, Orange, N. J.; studio, Decatur Avenue and Olive Place, Bedford Park, Bronx, N. Y. Vitagraph, business office, 116 Nassau Street, New York; studio, Fifteenth Street and Locust Avenue, Flatbush, Brooklyn, N. Y. Biograph, 11 East Fourteenth Street, New York. Reliance, 540 West Twenty-first Street, New York. Kalem, 235 West Twenty-third Street, New York.

Frank Beckman, of the Bronx, writes an encouraging and complimentary letter regarding *The Misanthrope*, the annual, the motion picture department and the review contest. He praises the acting of Miss Turner and Mr. Reid in *The Indian Romeo and Juliet* (Vitagraph), declaring the film to be "a beautiful picture."

"B. G.," New York: Scenarios for the American company can be addressed to "Scenario Editor, American Film Company, Ashland Block, Chicago, Ill." The part of Juliet's nurse in *Romeo and Juliet* (Thanhouser) was played by Mrs. George W. Walters. The child in *The Doll* (Pathe) was played by Edith Hollman. The wife in *A Story of the West* (Essanay) was Edna Fisher.

Douglass Phelps, of Denver, Colo., writes to criticise *The Battle of Pottsburg Bridge* (Kalem), as unimpressive in its representation of the Union soldiers rushing on the bridge to repel the attack of Stuart's Cavalry charging. "It was possible," he explains, "for only the infantry in the very front to fire with any chance of hitting the enemy. With such a narrow front they could not do much harm to cavalry and the latter, with their weight and impetus, would have ridden over the Union men. What I disliked particularly was the whole column of Yankees firing in the air or in horizontal position, which could have hit no one but their own men. A couple of cannon would have defended the bridge better." Mr. Phelps also criticised *Besieged* (Cines) because a crowd of Austrian soldiers rush in front of the camera in point blank range of the occupied building and stand huddled together in a manner that meant sure death in real warfare. As The Spectator has said many times, directors could avoid this kind of criticism by always securing the services of experts in the particular lines of action they seek to represent—soldiers to help direct battle scenes, doctors for the sick rooms, lawyers for the court scenes and so on.

"W. S. M.," Philadelphia: Neither form of the Biograph question will do. (2) The Western mails and news company shipments of *The Misanthrope* go out on Tuesday and the balance of the edition early Wednesday. You should be able to get your *Misanthrope* earlier than Thursday and Friday in Lubinville, especially if you should have it sent by mail. (3) Besides the papers you name devoted exclusively to motion pictures, there is *The Moving Picture News*.

Marion Scovell, New York: The part of Lord Crawley in *The Imposter* (Lubin) was played by Burton King. George West was played by Rosaline Fielding.

"Scenario," of Pasmac, N. J., having sold a scenario to a certain company, has put it into short story form, but is in doubt about his right to sell it to a magazine. It all depends on what kind of an assignment he signed when selling the scenario. Some film companies include in their forms of sale all dramatic and literary rights to a story, while other companies do not. On the other hand, some scenario writers in selling to the companies reserve stage and short story rights. (2) There is no limit to the time a company may hold a purchased sce-

nario before producing it. Some are done immediately, some in a week, a month or a year; others never. (3) The Cines Company is in Italy; the Eclipse in France. It is doubtful if either would buy American scenarios.

Fred. Abbley, Gulfport, Miss.: The New York National Board of Censorship is composed of representatives of a number of civil societies affiliated with the People's Institute, a local organization for the betterment of social conditions. They volunteered to pass on pictures for the manufacturers and their offer was accepted. They have no official standing and serve without pay, except that the secretary and assistant secretary of the committee or board are paid moderate salaries from a fund subscribed by a few of the manufacturers. The Licensed companies are making pictures at present in and around New York, Philadelphia and Chicago. There is a Kalem company in Egypt, another in Florida and another near New Orleans. Several companies have producing forces in or near Los Angeles, Cal., including Biograph, Vitagraph, Pathe, Kalem, Lubin, Essanay, Selig, and Melies.

"M. M. M.," New York City: The "gentleman who married the girl who turned out to be his sweetheart of five years before" in *The Mail Order Wife* (Essanay) was Bryant Washburn. (2) A portrait of Francis X. Bushman appeared in *The Misanthrope* Annual. (3) The name of the actress and the mother-in-law in *Too Much Mother-in-Law* cannot now be ascertained. The picture is a Selig and not a Lubin. It is a year old and at that time it was not the custom to keep records of the players in each picture. (4) The mother in *Their Charming Mamma* (Vitagraph) was Ruth Blake.

## TOWNSEND BILL SEEMS FAIR.

In an interview in Washington, Edward W. Townsend, Representative of the Seventh New Jersey district, explains his proposed bill providing for a limit to which damages may be collected for motion picture infringement of copyrighted plays and stories. A new light is thus thrown on the proposal, and the alarm of dramatic authors and producers should be diminished accordingly. Discussing his measure, Mr. Townsend said:

"As the law stands to-day, if the proprietor of a moving picture theatre exhibits a film made from a copyright story he is liable to a penalty of \$100 for the first performance and \$50 for each subsequent performance. As there are usually at least six performances daily at which the same film is shown on the screen, the proprietor of a moving picture theatre is liable to a penalty of \$350 if he used a scenario from a copyrighted story. As there are produced from forty to fifty reels for each film made, it can readily be understood that strike suits may bring ruin to the moving picture business.

"My bill provides that if suit is brought for the violation of a copyright the proprietor of a moving picture theatre must prove that he had no knowledge of the existence of copyright in the story on which it was based and had no reasonable means of ascertaining that copyright existed. The burden of proof is upon the violator of the copyright. If he can prove innocence he must pay one penalty only, provided he ceases upon notification to continue the performance. Should he fail to heed the notice he is still subject to the penalties provided in the present law. At the same time it is specifically stipulated that a plea of innocence shall not be considered in any case where a drama or play that has been produced is concerned."

## A NOTABLE FEATURE FILM.

The latest feature of the Great Northern Feature Film Company is a three-reel production, *The Call of a Woman*. It is the story of the regeneration of a man of the slums through the influence of a pure young woman. He was the "bouncer" of a low dive, with instincts, however, of honor and justice, and the woman was a school teacher whom he happened to protect from the gang. Her interest aroused, she taught him to read and led him to a better life. After a struggle and earnest endeavor he won a prize as a novelist, but in the end suffered a loss of reason and finally death, but not until he had been rewarded by the love of the woman who had saved him. It will be noted that the picture story almost exactly parallels the life history of a well-known novelist and literary man whose death in New York occurred a few months ago.

## BERNHARDT AND TREE IN KINEMACOLOR.

Coincident with the arrival in this country of Charles Urban, one of the inventors of Kinemacolor, the announcement is made by the Kinemacolor Company of America that a Kinemacolor contract has been made with both Sir Herbert Beerbohm Tree and Madame Sarah Bernhardt to appear in Kinemacolor productions of their most notable characterisations. It is said that the Durbar, now running at the New York theatre, showed a profit of \$5,000 on the first seven days' business. Edward J. Pidgeon has been placed in charge of the publicity department of Kinemacolor.

## BERNHARDT FILMS FOR LIBRARIES.

The French-American Film Company, which announces that it controls all of Madame Bernhardt's time devoted to motion pictures, has offered free copies of her two-reel records of Camille to the New York Public Library, the Congressional Library, and the Boston and Chicago public libraries, providing those institutions will create photo play departments for the preservation of such records and their use for educational purposes only.



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## Reviews of Licensed Films

**A Matter of Business** (Lubin, Feb. 26).—When the little boy learns that his father is going to die, and hears his father tell his mother that his life insurance will take care of her when he is dead, the little boy takes it to the insurance company and through the sympathy of two clerks comes into the possession of the crusty old president, who softens somewhat, and takes the little boy home in his automobile, where he presents the mother with sufficient money to take her husband South to regain his health, the only issue by the physician's declaration that will save the man. He declares that by so doing he is saving his company money in saving the life of the man, thereby stilling whatever computations the wife and husband might have. The latter had previously lost his fortune on the Stock Exchange. These scenes the Stock Exchange are fully realized and expressed, and the entire picture is put on with a fine sense of the fitness of things, and there are many human qualities expressed in character and general action. Raymond Hackett as the little boy adds much to the picture by his presence, while Charles Brandt gives an able characterization as the president of the insurance company. Arthur Johnson and Lottie Briscoe play the role of husband and wife with distinction.

**The Sunbeam** (Biograph, Feb. 26).—The sunbeam is a little girl, and she brings the substance of things hoped for into two heartily wasted lives that start anew with the fruits thereof. The little film is gloriously fresh and unusual, and brings with it a deal of warmth of feeling in expressing those things that lie close to the heart. Little Sunbeam's mother dies in a pleasant dream, but Sunbeam does not know. She only knows that she is a lonely little girl, and she wanders forth and enters the heart of the blighted woman below, who learns for the first time the secrets of child love that had long been absent from her. That Sunbeam has further mission across the way in the old bachelor, who has broken friendship with the blighted lady, because of the mischievous boy of the tenement who had tied their doors across the hall and caused them to lose their dignity by a sudden fall when they least expected it. Sunbeam had hidden the lady's hair puff, and it was necessary to know just where it went, so the lady walked into the bachelor's room. Then the mischievous boy who had caused all the trouble in the first place proceeded to unconsciously mend matters by placing a scarlet fever sign on the door without and notifying the police. Thus the bachelor and the maiden lady were held in quarantine. They learned the bliss of domestic life over some toast and tea, and sought the child's mother. They found a dead woman, but filled with the love through their own hearts by claiming each other's love through their mother love for the little girl. The entire piece is played with exceptional art and nature, and the little girl verily is all that the title suggests, but the characterization given the old man is one of remarkable expression and viewpoint, and presents to the spectator the underlying significance of such a life. The contrasting developments of the story are blended with consummate art.

**Stenographers Wanted** (Vitagraph, Feb. 26).—Flora Finch again appears in this picture as a stenographer, whose physical charms are not up to her mental ability and attitude to type efficiently and rapidly, and repeats the usual success that she is wont to display in these roles. John Bunny also adds much to the mirth-provoking qualities of the farce. With Charles K. Williams he is one of the two business partners in need of a stenographer. He prefers the brunette, but the quarrel between the partners causes her to flee after the two men have slipped a coin to see which maid shall be given a tryout. The other's preference, the blond, is given a chance, but the appearance of a very startling and efficient stenographer among the applicants causes all three to faint in a lump. Mr. Eldridge on the bottom had the worst of it, with Mr. Bunny men's respective wives found them, and promptly dismissed the blond and hired the efficient but homely one. While an overacting mind might desire that it be a bit toned down in places, the film is replete with excellent caricature and humor, and is a very entertaining presentation of the office boy, in deserving of mention for his interpretation, attempting to carry all before him with a high hand. It is sometimes mechanical, perhaps in pacific action, but the exasperation is both logical and mirth provoking.

**Positive Proof** (Kearney, Feb. 27).—An interesting study is presented in the character of the husband in this film. The role is played in typical fashion by Harry Cushman, and the dramatic and well evolved story of false impecuniation in crime which results in the gentleman signing the pledge some months afterwards. That should be proof enough to one who is not prone to be skeptical but doubtless some mentalities might wonder if he lent to it. It would have been more telling no doubt had the reformer begun to take place in the drama proper. He is discharged for incompetency as a drunkard. He threatens to return and do violence to his employer, and does so that evening. The man quits him by reminding him of his wife and child. After his denunciation the employer, evidently thinking it is best to be on the safe side and guard himself loads his own revolver, and it goes off accidentally and shoots him. Unfortunately his name is not mentioned in the family at this point could not be heard, but they must have mentioned the drunkard's name, brought before the employer, who is restored to consciousness and tells the truth. The revolver was found in front of the chair at the desk and not near the body of the little succumbed. It is an interesting and holding story, and whatever defects may appear come mostly from the action of the players. The interpretation has not the depth and subtlety that is needed in the presentation of such a theme. Frank Davidson as the business man is often insane and the play, and the wife of the drunkard displays excitement and exuberance when suppression and fear would seem to be the emotions to be aroused. Raising the sick man up in bed so he can act and needless characters filling into a sick room are a few of a number of instances that smother the dramatic and natural effect.

**Little Italy** (Relle Feb. 27).—One can hardly praise this delightful little comedy of Italian life too highly, replete as it is with characteristic Italian wit and humor and representative of the free-hearted spirit of these simple-hearted people who live in the emotion of the mo-

ment. The characterization of the players and the whole atmosphere of the play is the distinct and charming feature of the production, and when one adds to this the fun contained in the natural evolutions of the amusing complications that arise, it may be rightly said that the film is not only in little Italy, but in the heart of it as well. Tony the lover, is played with remarkable intuition by Rex Russell. His bride is Adrienne Kroell, who leaves the impression of being just what she sets out to be, while Frank Weed as the father is also delightfully characteristic. The story concerns the efforts of this Italian maid and man to get married after once the much-interrupted courtship is over. They learn from the priest that a marriage license is necessary, when they appear before him with their family to be married. Tony goes to the bureau for fast driving, Tony meets a friend at the bureau with his prospective bride and borrows two dollars. A freight car backing up and down gets in his way, and in trying to get by he climbs aboard, and is carried a distance when he is arrested for trespassing. Both parties meet at the police station, are subsequently freed, and join their family at the priest's where he makes the record. It is a film of much art and finish.

**A Persistent Sinner** (Relle, Feb. 23).—Perhaps the main reason why this really humorously conceived story is not more successful is that things are just made to happen without any development in the action, nor are the situations themselves presented for all they are worth either in acting or management, which, however, does not mean that there is not both amusement and entertainment to be derived from the picture. The young man is employed in the father's office, and has a secret love match with his daughter. When the father learns of the fact, he discharges the young man, but a meeting is arranged between the lovers, when it is thought that father will not be at home. Father, however, decides not to go away. A burglar breaks into the house, and is mistaken by the girl for her lover, as his appearance resembles the disfigure her lover had concluded to put on. He consents to her love making, but escapes when the truth is known into the arms of the lover waiting without. The father does not reward the youth's valor in capturing the man, and he is summarily dismissed by the girl. In despair he has himself raffled off at a church fair. The ticket is drawn by his former sweetheart, but that hardly seemed to mend the main issues, which appeared to be her father's unwillingness to permit her to marry the man. As may be seen, the plot is built rather badly.

**The Little Black Book** (Kearney, Feb. 23).—For a detective story that is intended to keep the spectator guessing as to the truth and to suddenly take them unaware, this film is particularly unique in its management, which, however, is hardly a method that could be extensively brought into the realm of natural drama. It proves a vital and interesting one, and each action and scene moves forward into a convincing and absorbing whole. It must be noted, however, that this method of telling makes the spectator feel apparent inconsistencies in character and action until it is made to ring true at the end. The head of the wholesale jewelry firm had two clerks in his employ. One who was apparently a student of most regular life, and another whose actions tended to prove that he was a young man of directly opposite temperament. A necklace was taken from the head's desk by unknown hands. It was the young stenographer who was taken into custody, but the police captain decided to take matters into his own hands. Two detectives were commissioned to use black jewel cases for cigarette cases. The very straight clerk was the one who was affected at sight of them, and he was taken before the captain. The captain obliged him to sit a number of hours in silence with him, and the nerve-racking process compelled him to confess. The psychology is interesting, and it is an exceptionally virile story, and one of an equality with the strength of the play. Bryant Washburn was the clerk who seemed guilty, and Francis Bushman was the guilty clerk. Whitney Raymond played the role of the stenographer with capability.

**Pathé's No. 6** (Pathé, Feb. 26).—There are numerous interesting features in the current issue of this film periodical which embraces subjects from the dancing of the turkey trot to a grisly bear to the burial of a Brazilian minister. President Taft is present, as usual, and puts a wreath on the statue of Lincoln at East Orange, N. J. Mrs. Taft also appears in this film, watching a boy scout make fame without a match. Some suffragettes are also seen parading at Columbus, Ohio, in the home that ladies will some time vote in that State. An interesting feature will be found in experiments by the United States Government showing the difference between various methods and kinds of explosives.

**How Motion Pictures Are Made** (Edison, Feb. 27).—This film, which is a Gracie's hattan, is the most comprehensive motion picture description of the way films are produced that this reviewer has ever seen. In addition, the picture shows how the positive prints are protected through the projecting machine, as well as how the machine itself is manufactured.

**Love and Tears** (Lubin, Feb. 28).—There is much artistic finish in this little drama of contrast bringing out the depth of the emotions and feeling contained in the little life's tragedy by an opposite play of life and character in which the mechanical effects are made to aid in an remarkable and artistic way. It shows the life of a young couple from their bright wedding day until there comes a child, and with it the slowly sinking away of the mother. The husband's friend wishing to distract the husband from his worry and fear takes him to a Bohemian ball, where for the time being he forgets his trouble while his wife is dying at home. He comes back to find her dead, and the nurse places in his arms the only thing that perchance may comfort him, his baby. It is put on with exceptional care with backgrounds that add much to the spirit of the little tale, as well as the quality of the film, while the players are likewise in perfect harmony with the underlying thought, bringing the play into a complete and compelling whole.

**The Diamond Brooch** (Vitagraph, March 1).—This reviewer does not remember ever having seen a Vitagraph subject, better entitled to the peculiar term, "life portrait," employed by that company than this one. It is a model of natural acting and natural directing. Not once was the reviewer able to detect that one of



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LUBIN FILMS

Released Saturday, March 2nd, 1912. Length about 1,000 feet.

**A MEXICAN COURSHIP**

Alonso, the most famous Matador of Mexico, and Juan, a hanger-on at the Plaza El Torero, are both trying to win Dolores Duane, the prettiest little maid in Juarez. The girl's parents, of course, favor the rich bullfighter, but Dolores loves Juan. A fierce bull from Chihuahua is to be put in the arena, and Alonso is heralded to meet the beast, but he is too drunk to enter the ring. The crowd clamors for a Matador, and young Juan offers to face the bull, which after a brave fight he kills. His name and fame quickly is dashed all over Mexico, and Dolores's parents are proud to give their little girl to so famous a bullfighter.

Released Monday, March 4th, 1912. Split Reel.

**"FISHING IN FLORIDA"**

A very interesting picture graphically illustrating the combined sport and industry of catching the monster Joe Fish of our southern coast. These fish often weigh upward of 800 lb., and fight hard for life and liberty. The killing and skinning is a rapid process, accomplished in less than five minutes.

Released Monday, March 4th, 1912. Split Reel.

**"THE BABY TRAMP"**

"Shorty Sam" being rather small is made up by Weary Jake, an associate hobo, to impersonate a baby. They work the Park promenade, and the ladies and children make much of the new, plump baby. Nickles, pennies and fruit are freely dropped into baby's so-called. Until a Dutch baker strokes Shorty's chin, and suggests that baby needs a shave. There is a quick demonstration, which ends to the hobo's discomfort.

Released Wednesday, March 6th, 1912. Length about 1,000 feet.

**"MY PRINCESS"**

A poor young girl makes a wealthy living by telling fairy tales and other stories to rich folk's children. A wealthy bachelor admires her, and desiring to be a patron borrows four children from his landlady, representing them to be his own. The storyteller discovers the deception and refuses to continue. One of the kiddies (who is a cripple), however, brings the couple to other, and the bachelor telling his love story is accepted.

Released Thursday, March 7th, 1912. Length about 1,000 feet.

**"THE HANDICAP"**

Grace Gordon, her mother and brother, Harry, live in a cottage near El Paso. They are behind hand with the rent, and the landlord, a Mexican, calls to collect the rent, and insults the girl. The brother orders the Don from the house. The races are on at Juarez, and Grace enters her pet horse for the handicap. Harry, who intends to ride, is loped by the Mexican. Grace dons the jockey suit and rides her horse to victory, winning the \$1,000 prize.

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## LULU'S ANARCHIST

Monday, March 4

A funny terror seizes Lulu, and she imagines the tenant next door is an anarchist. He turns out to be a rapid-change artist, rehearsing his performance, which fools Lulu, the police, and her "best feller," a young newspaper reporter. Full of stir and comic situations.

## CARDINAL WOLSEY

Tuesday, March 5

Portraying a historical figure in English history. Adviser and aid to King Henry VIII. He loses favor with his King but gains favor with the Church when he refuses to be party to the King's divorce from Queen Catherine and his alliance with Anne Boleyn.

## IRENE'S INFATUATION

Wednesday, March 6

With adoring eyes she looks upon Signor Frangipani, the celebrated tenor. She gets a position maid in his house to be near him. She finds he is a horrible glutton and a terrible despot. She empties a pan of water over his head and—"Good Night!!"

## HOW STATES ARE MADE

Friday, March 8

The way States were started years ago. The great Land Rush is a sight that thrills and fills us with enthusiasm. A Western portrayal that is irreproachable in story, scenery, acting, and photography.

## THE SPHINX, or MRS. CARTER'S NECKLACE

Saturday, March 9

Dramatically strong. In plot and story irresistibly impressive. Mr. Carter's monetary embarrassment is averted by a friend. The friend meets with reverses and is tempted to steal Mrs. Carter's necklace. He is saved from detection and financial ruin by Perry, "The Sphinx," a man of stern exterior but tender heart and keen judgment.

### NEXT WEEK

### NEXT WEEK

FIRST WOMAN JURY IN AMERICA—Woman's Rights. Monday, March 11

THE FIVE SENSES } Split Reel

Tuesday, March 12

MRS. 'ENRY 'AWKINS—English Coster Story.

Wednesday, March 13

GREAT DIAMOND ROBBERY—It catches the laughs.

Friday, March 15

SUNSET, or HER ONLY ROMANCE—On the Pacific Slope. Saturday, March 16

the players knew there was a camera anywhere around. Given this quality of absolute realism, with skillful handling, a strong story and truthful settings, and we have very near the ideal motion picture which The Diamond Brooch proves to be. The leading star of the theatrical company was jealous, because the man she loved was talking to the little chorus girl, so she plotted to disgrace her by having her maid put the diamond brooch in the chorus girl's make-up box. Then the star announced she had been robbed, and after a search and the discovery of the brooch the chorus girl was arrested. But the treacherous act had been seen by another chorus girl, who at first feared to get mixed up in the affair, but later told what she knew and justice was served. Finally, the rich man married the chorus girl, which was as it should be. Julia Swayne Gordon was delightfully restrained yet subtle as the star. Maurice Costello as the man was at his best, polished, unconscious, and yet sufficiently impressive. The part of the chorus girl who revealed the plot was splendidly played by Miss Walker while the other girl who was wrongfully accused was also well done by Miss Neeson.

**Trapped by Wireless** (Kalem, March 1).—This is an especially strong subject, presented with earnest force, if a little theatrical at times, and constructed with dramatic skill. If we overlook the bad logic employed, the reform candidate has a daughter who loves the city editor. The political gang plots to discredit the candidate by photographing him in the act of giving a beaver a sum of money, and alleging that he was buying a vote. The city editor refused to print the story, and was discharged by the proprietor of the paper. So the paper came out with the libel, but the candidate's young son, experimenting with wireless, picked up a message from the air, sent by the gang to the boss, at that time on his way to Europe, telling him how well the plot had worked. With this message, the candidate secured a retraction from the paper, and the city editor got his job back, and also got the girl who had been denied him by her father, because the fake story had been printed. The parts were well played, although the city editor would do well to remember that facing front at every opportunity is no longer considered artistic. The weak points in the story should not go unexplained. The mere photograph of a man giving money to a beaver would not prove vote buying without other evidence, not a hint of which was offered. The city editor after being denounced by the candidate and thrown over by the girl, it would seem would have made an effort to justify himself to the girl and her angry parent. Also when the boy secured the message from the air, revealing the plot, the father would scarcely have telephoned to the discharged city editor at his room before going to the newspaper office. He was supposed to know the city editor had been discharged. Finally, the evidence of the wireless message would have been more convincing to the owner of the paper if it had been received and transcribed by some one other than interested candidate's son. It is because the story in its big sense is so excellent and so deserving of better detail treatment that these faults are pointed out.

**Tony's Oath of Vengeance** (Edison, March 1).—This subject, directed by Oscar Apfel, is one of the most notable achievements of the year in nearly every essential quality that goes to make up the powerful, appealing motion picture. It is a pathetic story, strong in its human interest, deftly handled and truth-

fully acted. Mary Fuller was the simple Italian girl just over, in very truth, and Harold Shaw was her father, loving his daughter with Latin intensity and vowing to avenge her dishonor and death with true Italian feelings—not theatrical and overdone, but wholly as if he meant it. Tony's first job in America was for a contractor, who saw the daughter bringing her father's dinner, and took a fancy to her. He won her regard by making her father a foreman. A month later he enticed her from home by promise of marriage. Some time after, when she dragged her weary way into her father's room, to confess her shame and die, Tony swore vengeance. He found that the contractor had gone to Los Angeles, and to gain money to follow. Tony entered a house to rob. It was a priest's house, and when the father surprised Tony, the latter fell on his knees and told his story. Then the priest showed him a newspaper account of the contractor having been that day killed in Los Angeles by an accident—an act of Providence, it might be argued, as it saved Tony from becoming both a robber and a murderer. There might be a question as to the policy of starting the picture story, as it was with the scene of the attempted robbery coming first, followed by Tony's story as he was supposed to have told it, but this is a matter of taste. In two scenes we are jumped too abruptly from previous scenes, as, for in-

stance, from the deathbed to the scene where Tony is asking for the contractor.

**Diamond S. Ranch** (Selig, Feb. 29).—Diamond S. is the Selig mark, and for all this reviewer knows to the contrary the Diamond S. Ranch may be Mr. Selig's property. At any rate, it is the subject of a decidedly interesting topical film, showing cowboys going through practical and fancy stunts in roping, throwing, tying and branding steers, riding and other feats not before presented in cowboy exhibitions. For this reason the picture may be said to be the most interesting of its kind this reviewer has ever seen. A notable feature is the work of a woman said to be champion of the world in throwing a steer.

**Oil** (Mellies, Feb. 29).—The alleged salting of land to give indications of oil, so that the owner sold the property for \$10,000, and the purchasers drilled a well that yielded 200 barrels per day, forms the basis of this rather crudely constructed story. The swindling character was played in a comedy vein toward the end when he was seen lamenting the fact that he had parted with a property so valuable, but his long drawn out lamentations for the camera may not be considered by some so funny as the seriously intended operation of "salting," which was accomplished by pouring the contents of a two-gallon jug of oil on a few spots around the farm. The oil men went prospecting with a

pickaxe and shovel, found the oiled earth, smelted it, and straightway paid \$10,000 for the land. Incidentally, the swindler's daughter was in love with the young man who became superintendent for the oil company.

**Betty and the Doctor** (Lubin, Feb. 29).—The delightful qualities of this story are due to the natural acting and management of the incidents. The story itself has little plot, and what plot there is lacks novelty. Betty's mother rented office room and bedroom to a young doctor, who proceeded to fall in love with Betty. Later when a young man friend came from a European trip and gave Betty a kiss and a bag the doctor felt very badly about it, and thought his own dream of bliss was over. Nevertheless, he watched all night at her bedside when she was brought home from an automobile accident, and then watched all day by the bedside of a sick child, after which he discovered that the friend from Europe was married to a cousin of Betty, which makes one wonder what he and Betty were doing with their arms around each other. Betty was charmingly played by May Buckler, while John Halliday was a very good doctor, and John Flanagan the cousin, Mrs. George W. Walters played the mother.

**Squaw's Debt of Gratitude** (Fath, American, Feb. 25).—The fundamentals of this plot have been used so many times in Western films that the title indicates the story. The white person released by the squaw was a girl whom the Indians had captured. She then met her white lover, a trapper, and he helped her escape in a canoe, pursued by the Indians in two other canoes. These scenes were quite lifelike and interesting, but the light on land that followed was commonplace, and the general atmosphere and incidents of the adventure were far from convincing. The squaw's gratitude was occasioned by an insane event. The trapper accidentally hit her in the head with a stone that he had been throwing into a tree for snipe. Then he took her home, and the white girl tied a white rag around her head. When she got back to her tribe the Indians were in a rage over it and stole the white girl. The setting was on a plane with the story.

**Wrestling in Indo-China** (C. G. P. O., Feb. 28).—Native wrestlers are seen in what resembles catch-as-catch-can and two odd looking dwarfs do some playful sparring.

**Madeline** (Kalem, Feb. 28).—The views on this interesting island were taken when the Kalem Egyptian party was on its way east, and prove very interesting.

**The Tenderfoot's Troubles** (Kalem, Feb. 28).—There is real humor in this farce, which tells the story of a city girl who visits her uncle on a Western ranch and falls in love with a cowboy. To her disgust she is followed by her city lover, to whom she had previously become engaged. He was a cad, to whom the cowboy naturally took a dislike, and when the girl plotted with her cowboy sweetheart to throw the tenderfoot over and at the same time teach him a lesson, the other cowboys gave their aid with alacrity. She told the tenderfoot she would marry him, but they must sleep. As he was on hand with a horse, but was joined by a cowboy dressed as a girl instead of the real article. He didn't discover his mistake until in front of the preacher, facing the camera, where the cowboy lover and the girl had preceded him and had been married. The story might have been made much more amusing if it had been played with any real feeling. The masquerading cowboy was the only principal who succeeded in getting anything out of his



SCENE FROM NICHOLAS NICKLEBY (THANHOUSER)

part beyond the bare bones. The lover cowboy was active enough, but to no purpose. The girl was merely pretty. The tenderfoot was an automaton.

**My Double and How He Undid Me** (Edison, Feb. 28).—This story of Edward Everett Hale (reviewed at Gane's Manhattan) makes an exceedingly humorous motion picture subject on the order of a farce, although played as a comedy. The clergyman is at work on a great book, but is constantly interrupted by callers whom he dare not offend. His wife suggests that he must get a double, and such an individual they find one day when on a visit to the poor-house. The man when dressed and groomed makes a very good double, and by keeping his mouth closed and claiming to have a cold when talking might betray him, succeeds in escaping exposure. At last, however, he attends a dinner party for his master, where wine is served. The pretense of the bad throat serves to quiet the wonder that arises when he accepts a glass. Other glasses follow, under the urging of a wag, who sits next to him, and in the end all caution is cast aside. After a mandolin speech, he is carried home drunk, and the truth has to be explained to the horrified gentlemen who brought him. It might have been consistent with the origin of the story to have costumed it for a less modern period than the one represented, although this was not essential to the story. The directing by Ashley Miller showed skill and discretion. The part of the clergyman was well played by William Wardworth, and the double with sufficient humor by Edward O'Connor.

**The Patchwork Quilt** (Vitaphone, Feb. 28).—Mar. Maurice, who plays the role of the mother in this film, by her sympathetic representation makes the spectator feel the deep conflict of fear in the mother's soul that carries him along a silent participant, but even more credit is due the dramatic excellence with which the picture is sustained and the realistic effect obtained in creating suspense and representation of the storm. Her son, played by Robert Gailford with pleasing touch, is an engineer, and while he is away on his trip the mother sews on her patchwork quilt. On his homecoming trip a storm breaks out, and his mother sees through the flashes of lightning that a fire has fallen across the bridge. Her one purpose is to save her boy, and she binds the patchwork quilt soaked in kerosene in an oilskin coat and through intense and touching scene breaks through the storm and saves the train by dragging it with the burning quilt. Here the story stops, because it is done, for which this producer should receive a wreath of honor in this day of anticlimaxes.

**A Message from the Moon** (Biograph, Feb. 29).—Father in this farce-comedy, it is called, is an astronomer, and would not permit the youth to marry the daughter, but the young man, being a quick-witted person, hit upon a plan that not only showed much ingenuity on his part, but is amusing to witness as well. He plays upon papa's weakness by buying some fireworks and going to the roof, where the telescope emerged, and giving an exhibition in front of the tube. When the professor was greatly enthused over a new discovery he strengthened the fact by hanging down a rock through the skylight, as proof of a shooting star. The professor hastened off to his society, where he obtained a medal. When he returned the youth was explaining just how it was done to his sweetheart on the roof, and the professor looked through the telescope at this time saw a hand. He hastened to the roof, and it was a case of give the young man his daughter or be exposed and lose his medal. He did not care to lose the medal. The farce shows excellent construction and is played in humorous spirit, but is not enlivened by a certain caricature that would seem to strengthen such a composition.

**Priscilla's Capture** (Biograph, Feb. 29).—One perhaps owes a debt of gratitude to this company for representing things on a Western ranch somewhat as they are without the "wooly" atmosphere. The little comedy itself has been worked out with a clever ingenuity and is played with a natural grace that best presents the situation. Priscilla's brother excites his college chum on to see him at the ranch. He arrives in college hat and sweater, in regulation stage style, but he comes an hour before, and hires a gentleman who owns a motor cycle to take him to the ranch. That gentleman dumps him over an embankment and he emerges looking far from a respectable person. In the meantime the rest of the family at the station in the automobile are "phoned by" Priscilla that a burglar has made an attempt upon the ranch, and she has captured him and put him in the cellar. When the family hasten back they discover that the robber is the youth they went to the station to meet.

**Her Masterful Man** (Essanay, Feb. 29).—There is excellent groundwork in development and idea of this entertaining and rather farcical farce, but it does not seem to be played with the usual touch and spirit that one is wont to see in the Essanay farces. The young lady is possessed of the notion that she cannot marry a man unless he wins her by force, and in consequence dismisses her lover, whose definite use in the world has not been demonstrated. Her dismissal of him given by a letter direct from her to him was not convincing. He overhears her declare that she had rather marry the coal man (than him) in this his opportunity and disguises as the coal man, and proceeds to court and win her in coal man style. One has the feeling that this situation might have been more convincing had the actor played his role with a bit more delicacy, while not lessening any the fact that he desired to impress her with his masterfulness. He brought her to the coal man's house by pretending to be sick, and when she came he locked the door and insisted that she marry him. While he was in the next room removing some of the disagreeable dirt she threw a note out the window that brought the aid of a minister and some officers. When she found out who he really was the officers were not needed, but the minister was. The last part is possessed of more wit and action than the first. The minister who was played by Mr. McCullough, the girl by Miss Leone, the coal man by Miss Dunbar, the coal man by Mr. Heckman, the maid by Miss Weston, and the minister by Mr. Missimer.

**His Mexican Sweetheart** (Pathe, American, March 3).—The events alleged in this picture are supposed to take place in Mexico in recent times, judging from the telephone poles and other evidences of modern days. Yet the costumes of the Mexicans are of the National sort that no one ever sees in Mexico. An American officer, crossing the border, wins the love of a Mexican girl, cutting out her Mexican suit. Later he is ordered by the American general (a state of war seems to be imminent) to secure information regarding the defenses of a Mexican town. The Mexican secret service learns of his visit, and his rival is sent to capture him. He is pursued, and two of his companions shot, but the girl helps him to escape in a buggy across to the American camp. The

# BIOGRAPH FILMS

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Trade Mark.



RELEASED MARCH 7, 1912

## A STRING OF PEARLS

Showing Their Only Value is to Satisfy Vanity

This Biograph subject shows the difference between the material string of pearls and the spiritual. A multi-millionaire presents his wife with a string of pearls worth a quarter of a million dollars; so doing he pampers the vanity of his spouse. But of what use is this string of material pearls when sorrow comes—will it save her from the grave? No. On the other hand is shown the spiritual string of pearls in the form of charitable, loving souls, following the Christian injunction: "Love thy neighbor as thyself." Among these we find a young man, who is in the employ of this multi-millionaire, stricken with a serious illness and doomed to die if not given the beneficial influence of the country. This requires money, which the young man has not, and his employer turns a deaf ear on his sister's appeal for help with which to send him away. The real pearls, his poor neighbors, gather together of their Christmas savings sufficient to defray the expenses of his trip, and are delighted with result of their self-denial when he returns later thoroughly cured.

Approximate length, 998 feet.

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GEORGE KLEINE, Selling Agent for Chicago (166 No. State Street, Chicago, Ill.)

Licensed by the Motion Picture Patents Company

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## WHO IS MR. ALMOST-BUT?

?

lowed by the falling of timbers and bursting of flames. Edith Storey and Wallace Held play the two principal roles with a display of nature and type that give character to the picture as a whole. The girl is employed in a shirt factory as telephone operator. Her lover is a young fireman. A fire breaks out in her factory, and she stays at her post to inform all on the various floors, who safely escape from the building. She is saved by her lover. The manner in which the fire caught from a cigarette seems to contain a lesson and strengthens the film accordingly.

THANHOUSER'S "NICHOLAS NICKLEBY."

The cast of the Thanhouse two-reel production of Nicholas Nickleby, to be released March 10, is as follows: Nicholas Nickleby, Harry Benham; Madeline Bray, Mignon Anderson; Kate Nickleby, Frances Gibson; Nicholas's mother, Ida Palmer; Nicholas's uncle, Justus D. Barnes; Smiles, N. S. Wood; Squeers, David Thompson; Mrs. Squeers, Isabel Madigan; Squeers's son, the Thanhouse Kid, Fannie Squeers; Grace Ellice; Gryde, Etienne Girardot; Crummies, Harry A. Marks; Mrs. Crummies, Louise Trinder; Crummies's youngsters, Grace Ellice, Will Morgan; Madeline's father, George Moss; Lord Frederick Verisoff, John Ashley; Sir Mulberry Hawk, Reginald Carrington; Newman Noggs, Oren Hooper; Cherrybro Brothers, Harry Blakemore, John Maher; Miss La Creevy, Victoria Bateman; Mr. Pluck, Walter Thomas; Mr. Pyke, Carl Grimmer; Len-ville, Mikail Mitsoras; Nicholas's support (in play), Benvolio, John Harkness; Juliet, Ethyl Cook; Lady Capulet, Eleanor Rose.

story strikes one as primitive in conception, though a series of attractive scenes are presented.

**Ranch Girl's Mistake** (Essanay, March 2).—This Essanay Western, seen by The Miaman reviewer at Gane's Manhattan, tells a rather conventional story in the usual effective Essanay style, tempered somewhat by an appearance of heavy handling. All the cowboys love the girl (Vedah Bertram). Broncho Billy (Mr. Anderson), however, starts them by announcing that he will introduce his coming wife, after which he introduces the girl—to the camera. A stranger in a light suit (Brinsley Shaw) now appears on the scene, wins the girl, and they elope. Broncho Billy is at the depot about to depart for other fields when he meets a woman in search of a man. It is the Easterner's wife. Broncho Billy races away on horseback in search of the elopers and overtakes them on the road, rounds them up, and conducts them back to the depot, where hubby and wife embrace, while the ranch girl, after grieving a spell, grabs Billy just as he is about to board his train.

**Princess Bees** (Relig, March 1).—While this story might well stand alone as a distinct dramatic composition, the telling of it as a story within a story has been given such significant treatment, making it a component part of the film with the successive titles with which the old squaw tells her story and the breathless interest on the part of the children as she stops at the crucial moment bidding her go on, that all tend to give it a character and atmosphere that it would not otherwise have. The scenes of the wild woods and the snows and storm also add much to the effectiveness of the picture. When the two grandchildren of the tribe clamored for a story, Princess Bees told them an incident from her own life that appears on the screen with subsequent illustrations. The chief had sent her out in the snowstorm to get food from the settlers. On her return she becomes lost in the drifts, and is rescued and brought back to the village by the husband of the woman who had befriended her. The woman again befriends her by restoring her to strength. Accordingly when she hears her tribe plotting to make a raid upon the white men, she gives warning, and later when she discovers the chief firing her benevolent's house, she kills him, and here the story stops. One feels quite sure the children had a number of questions to ask after this, but unfortunately the result was not shown on the screen, but one would really like to know if she suffered any trouble from her people because she killed their chieftain. Indian character is depicted by many minor interesting and deft little incidents. The story was written by James Dorton and produced by Frank Montgomery. Herbert Bosworth played the retired army officer. Jane Kocky his wife. Roy Watson the

sheriff, Frank Richardson the chief, Eugene Besserer, Princess Bees in old age, and Miss Backfetter Bees when young.

**Sister's Stratagem** (Cines, March 2).—Perhaps the chief reason why this comedy is so tiresome is because the rather obvious plot, which is not particularly fresh, is allowed to drag along with too many irrelevant incidents, and therefore does not make its points with a keen dramatic force. This fact, however, would have been somewhat remedied had the actors played with any zest, mindful of the fact that they were presenting a light comedy and not a serious drama. The girl had two lovers, one handsome and youthful, the other handsome enough, but old and rich. She loved both alike, until the sister of the younger returned unexpectedly and assumed to be a sweetheart to her brother. Then the girl showed both her jealousy and her love.

**The Jam Closet** (Edison, March 2).—It is perhaps needless to state that the closet contains a boy and the boy becomes saturated with jam and the like, and the idea has been elaborated into a highly amusing little episode. His young sister locked him in the closet and went to tell his mother, while the cook and the ice man flirted without. They heard suspicious noises inside, and at length when the little sister opened the door before the assembled family, there emerged something that looked like a boy, if one could see through the jam. The ice man delivered him into the bathtub at a towel's length and he came forth clean, but saucy.

**A Cowboy's Stratagem** (Edison, March 2).—One is rather surprised to see such a commonplace Western subject presented by this company, nor does the production itself reach the standard one has been in the habit of expecting at their hands. However, had the story shown logical sequence and development and been enacted with a bit more poise and understanding, its powers to entertain might have been greater. Things just happen and the titles try to set things straight at the crucial moment. The gentleman comes on from the East and does not wish his daughter to marry a certain cowboy. To foil papa the father is sold a stolen horse, or one supposed to be stolen from the young man by a friend in the plot. Papa is found with the supposed stolen horse and would be arrested but for the kind dismissal of the case by the young man, who thereupon wins the girl. Augustus Phillips is the cowboy. Gertrude McCoy the girl, Harry Ertling the father, and the mother is played by Mrs. C. Jay Williams.

**The Telephone Girl** (Vitaphone, March 2).—For a thrilling and well made fire picture this is an especially convincing one that is not only exciting in the situation it depicts, but one that is human as well. The fire effects bring with them a sense of realism and lend much to the atmosphere of the picture, especially where the young fireman rescues his sweetheart, fol-

Kindly mention DRAMATIC MIRROR when you write advertisers.



MANUFACTURERS' ANNOUNCEMENTS.

A Film on Bridge Whist.

The inside of sinful society is laid bare in the Eclair Company's forthcoming production, Bridge, which, it is said, exposes the evils of high-toned gambling. The mania for bridge is developed in a woman of the moderate class who aspires to social prominence. How she is lured on and later entangled in the meshes of her folly is clearly shown. Etienne Arnaud staged the film, which gives promise of a finished production.

A Thanhouse Florida Film.

The newest negative from the Thanhouse Florida aggregation to be received by Thanhouse Company goes under the title of The Taming of Mary, and is heralded as a pretty unusual comedy. Mary was mighty jealous of her husband. Her jealousy, let it be said, was thoroughly without cause. One day, though, she got a letter signed "A Friend," enclosing a photo that showed her hubby looking very endearingly at a very pretty woman. Furthermore, "A Friend" wrote that hubby and the she-devil had it all fixed for a meeting next day. Mary got her anger goin'. She fairly "biled" with virtuous wrath. She got to the meeting place at the meeting hour, finely fitted out with a horsewhip. As her guilty helpmate loped in with the erring female, Mary put her whip in position. But she didn't bring it whack down—cause the female wasn't what Mary thought she was, and Mary was the goat in a little game that cured her of that jealous feelin'. The story releases Friday, March 22.

A Powers Announcement.

It is said that, in spite of the heavy advertising of the Powers Motion Picture Company and the space devoted to the matter by the trade papers, there still exists a misunderstanding on the part of the exhibitors regarding the Mildred Holland, Power Behind the Throne, two-reel release. The Powers people wish it distinctly understood by everybody that this film is one of their regular releases, and can be booked at their regular release day figure. Any exhibitor desiring extra copies of the lobby display, etc., may obtain same by notifying the company.

Nestor Notes.

David Horsley, president of the Nestor Film Company wires that after a successful trip across the Continent, he has again reached the Nestor Studios at Hollywood, Cal., and was delighted to find the Nestor affairs in excellent shape. Mr. Horsley took some magnificent scenic pictures on his way to the Golden West, and we shall soon have the pleasure to see them on the screen.

G. H. Walker, an old and capable film man, and at one time manager of the Paramount Film Company, at Washington, D. C., is now traveling representative for Nestor, The Worth-While film. Charles Simone, in charge of the Nestor main offices at Bayonne, N. J., says that the Nestor Company will soon open a branch office at Chicago, where Mr. Walker will make his headquarters.

It remained for the Nestor Film Company to produce big, strong dramas. Their Monday release is now devoted to high-class dramas, such as The Smugglers, released Feb. 26; The Mills of the Gods, released March 4, and The Revelation, coming March 11. The latter is said to be a masterpiece, sure to rank with the best productions. The Nestor Western pictures are getting a firmer hold on their primacy, and the Nestor comedy split reels are favorites everywhere.

Wesley G. Gilmour, controller of the Nestor Company, will shortly sail for Europe on an important mission.

A Fine Gaumont Feature.

The success of the two former Gaumont Independent hand-colored features, Christian Martyrs and Heaven's Messenger, accounts for the interest with which the forthcoming Saturday, April 6, release of The Margrave's Daughter, the third of the hand-colored series, has been greeted. The 1,210 feet of this courtly story reveals a most gripping tale, depicting the depths of female medieval ardor and the valor and chivalry of mail-clad knights. The strength of the story, the picturesqueness of its settings, the atmosphere of its action and its intense medievalism are notable. The Gaumont Company call attention proudly to the fact that The Margrave's Daughter will be offered as a regular release Saturday, April 6, at the price of ten cents per foot, and the meagre extra charge of \$30 for the hand coloring. Those feature concerns and exchanges who handled the two aforementioned hand-colored pictures, realize what they can do with a film. A complete review of this feature will be printed in a later issue.

From the Wrytograph.

The Wrytograph studios at West New Brighton, Staten Island, have secured the services of Jack Warburton, comedian, for the term of two years. Mr. Warburton in addition to playing the leading comedy roles in the photoplays of the company will also assist in the production of several three-reel productions the Wrytograph have in contemplation. Jessie Cummings is the leading woman of the company, and Fred Runnells, the old-time circus clown, is also a member of the company. Jack McKenna is playing leads and Edward Hayes plays the heavy roles.

Invitation to Exhibitors

Exhibitors from out of town, when visiting New York City, are invited to make their headquarters at the office of THE MIRROR, 145 West 45th Street, tenth floor, in the heart of the theatrical and motion picture district. THE MIRROR has an established post-office service of its own, with a competent clerk in charge. Mail can be addressed in care of this office to be called for. Stationery and facilities for correspondence are also at the service of its friends and patrons.

LICENSED FILM RELEASES

Monday, March 11, 1912.

	Feet.
(Bio.) A Spanish Dilemma. Com.....	1000
(Bio.) The Engagement Ring. Com.....	1000
(Kalem) A Spartan Mother. Dr.....	1000
(Lubin) Tough Guy Revl. Com.....	1000
(Lubin) Wife's Ma Goes Back. Com.....	1000
(Pathe) Pathe's Weekly, No. 11, 1912. Top.	
(Selig) A Crucial Test. Dr.....	1000
(Vita.) First Woman Jury in America. Com.1000	
Tuesday, March 12, 1912.	
(Edison) The Baby. Com.....	1000
(Essanay) The Ranch Widower's Daughters	
Com.....	1000
(G. G. P. C.) The Poison Cup. Dr.....	1000
(G. G. P. C.) The Bell Brothers. Acrobatic.	
(Cines) From Tent to Mansion. Dr.....	1000
(Selig) Boulder. Dr.....	1000
(Vita.) The Five Senses. Com.....	300
(Vita.) A Story of the Circus. Dr.....	700
Wednesday, March 13, 1912.	
(Edison) Her Pollished Family. Com.....	1000
(Edison) The Sentry on Guard. Dr.....	1015
(Kalem) A Victim of Circumstance. Dr.....	1000
(Pathe) A Midget Sherlock Holmes. Am. Com.	
(G. G. P. C.) Dix and His Dog. Acrobatic.	
(Lubin) His Wife's Mother. Dr.....	1000
(Vita.) Mrs. "Kury" Atkins. Dr.....	1000
Thursday, March 14, 1912.	
(Bio.) Iola's Promise. Dr.....	1000
(Essanay) A Flurry in Furniture. Com.....	1000
(Lubin) The Price of a Silver Fox. Dr.....	1000
(Melies) The Siberian's Daughter. Dr.....	1000
(Pathe) When Duty Calls. Am. Dr.....	1000
(Selig) The Silo. Dr.....	1000
Friday, March 15, 1912.	
(Edison) For the Commonwealth. Dr.....	1000
(Essanay) The Loan Shark. Dr.....	1000
(Kalem) The Belle of New Orleans. Dr.....	1000
(Selig) Across the Isthmus of Panama in	
1912. Top.	
(G. G. P. C.) The Coin of Fate. Dr.....	1000
(Vita.) The Great Diamond Robbery. Com.1000	
Saturday, March 16, 1912.	
(Edison) Personally Conducted. Sc.....	1000
(Essanay) The Bandit's Child. Dr.....	1000
(Cines) Out of Tune. Com.....	1000
(Cines) Zoological Gardens in Home. Sc...	
(Lubin) The Freacher and the Gossips. Com.1000	
(Pathe) The Arrow of Deceit. Am. Dr.....	1000
(Vita.) Ranch by the Sea. Dr.....	1000

MOTION PICTURE NOTES.

A company has been organized at Carthage, Mo., for the establishment of a motion picture theatre. Neal Anderson is to be in charge of the new enterprise, and only the highest class pictures are to be shown.

C. H. Dodge, formerly proprietor of Dodge's Theatre, Keokuk, Iowa, which was recently destroyed by fire, has leased the Hubinger Building at Third and Main streets, and will remodel it for a moving picture theatre. The building will be ready in about thirty days and will have a seating capacity of nine hundred. It will be conducted by C. H. Dodge and Bert Wagner, as the firm of Dodge and Wagner.

Your correspondent has just returned from Bermuda. There are two moving picture houses there, doing good business on alternate nights. Licensed films are used and the picture habit is quite popular with natives and tourists alike. Pearl White, of the Pathe company, was spending a vacation in Bermuda.

A new motion picture theatre to be known as the Alhambra, will be erected at 12-14 West Washington Street, Indianapolis, Ind., by the Orpheum Amusement Company, of which Fred C. Dickson and Henry M. Talbot are the principals.

At the Bijou, Glens Falls, N. Y., business is very good. Manager Miller has recently installed a new Powers number six machine, which is giving excellent satisfaction. Steve Blower, harpist, is singing with big success "On the Bar" by Jose Stearns.

Superintendent Maxwell of the New York public schools has made an urgent appeal upon the Board of Education that it establish free motion picture shows in at least 100 public schools in New York City.

D. C. Goble, owner and manager of Tyler Opera House, Tyler, Tex., besides playing regular attractions shows feature motion pictures.

MADGE TITHERADGE BREAKS DOWN.

After playing the particularly exacting role of Peggy Adamston in The Butterfly on the Wheel, at the Thirty-ninth Street Theatre, for eight weeks, Madge Titheradge finally broke down on Feb. 29, her voice failing completely under the severe strain to which it had been subjected in the sensational trial scene. She hopes to be able to resume her part shortly. Meanwhile, it is intrusted to Winona Shannon, who gives a very charming performance.

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?

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Released Friday, March 22

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## Reviews of Independent Films

**The Immigrant's Violin** (Imp. Feb. 26).—In this country the Italian girl (Miss Prescott) is separated from her family and befriended by a wealthy woman, who takes her into her home as a protegee, where her playing on the violin attracts great attention. A year afterward she is scheduled to play on the East Side and at the recital meets her benefactor, who is dragged away by her benefactors, which makes more a pathetic and revolting scene than a convincing and dramatic one. After her delirium is over she seeks her people, and is followed by her lover, her benefactor's son (King Baggott), who in the midst of her family waves his arm dramatically and declares that her people shall be his people. Probably in the enthusiasm of the moment he did not stop to realize just what this declaration might bring in the future. Anyway, it was very noble of him, and had the girl been worth it all we think we would have sympathized with him more, but she was such an intense, excitable creature that she did not seem quite human even for an Italian. Miss Prescott was so vehemently concentrated upon playing her own role that she failed to remember that it takes more than one player to make a play. It is through this very thing that the play loses much of its appeal.

**The Land Baron of San Teco** (American, Feb. 26).—Such a film as this can only create offense to any healthy minded spectator, for it not only causes a doubt as to whether such things could be, but is a morose and forbidding subject, when once it is granted that in this civilized country the land baron could assume the power he did for the length of time that seemed to be indicated. There is a general strain for dramatic effect that is wont to prevail in this producer's work. For some reason that is not definitely stated, the land baron shuts off the water supply of the village and will not permit any of the inhabitants to have any water. To further add to the morbid unpleasantness of the situation, a girl with her sick mother is worked in with a villainous foreman bringing water with insinuating suggestions for payment. A stranger appears in their midst, and in a rather repulsive and ridiculous scene brings the land baron to terms by making him eat salt while tantalizing him with water. Naturally, he also releases the girl from her offensive lover.

**A Higher Power** (Champion, Feb. 26).—The villain of the picture was struck by a thunderbolt at the crucial moment, and the circumstance, one would take it from the title, was laid to the higher power whose shoulders are perhaps quite broad enough to stand the accusation. He had previously attacked the heroine in the restaurant method and had even a Mexican with a knife, but the hero made short work of him in a way that heroes have, and then the villain declared his intention to be revenged in a way that villains have, so when there was a house fire he sent a woman and the child he attacked her. The child went for help and the rescuing party were delayed in the storm, but the villain met his end in the foregoing mentioned fashion. It is acted strenuously, in keeping with the nature of the story, however.

**Wrongly Accused** (Champion, Feb. 26).—If this film succeeds, it is not the actors' fault, for they apparently work very hard with the intention of seeing who can keep the longest, and who can storm the most. It is rather hard to say just who ought to receive the prize, but it surely was not the father, because he did not seem to be in the game. In fact he was rather doubtful just what he should do, so he acted sad and despairing most of the time. All the trouble was about a necklace, as in often the case in real exciting plays, and of course it was the mother. Everything that the housekeeper's son who was in love with the brother's daughter, but it proved to be the younger sister, who had put the necklace on her doll. No doubt if the actors and some of the things they did together with the presents which the girl received, could be washed out of the film, it would prove rather entertaining, for from the story and the way it is told there seems to be substance and backbone.

**The Miser** (Solax, Feb. 28).—While one can strenuously object to rehearsal when it brings along with it freshness of thought and expression, a spectator is very much inclined to resent an old theme clumsily handled, and such is the case of this picture. Aside from the disjointed action one grievous fault is the making of a comedy out of a serious drama and the contrasting of our gay young friend, Billy Quirk, with a role far from suited to him. In the struggle that arises between him and his part it was difficult to see which was having the worst of it. He was permitted to make the youth vulgar, even menacing, "slay" boy, when one contemplates all the vile qualities that go with such a make-up, that would never be capable of the later reformation which came to this young man. He was told to go west and learn to be a man, and then he would be permitted to marry the girl. He went west and was entrusted to a "bad man" to be reformed. It resulted in a reformation for both. However bad sequence of scenes, worse acting and general distortion fail to bring out the underlying significance of the meeting of these two lives and the regeneration received thereby.

**The Rose of California** (Imp. Feb. 26).—The scenes of this picture are taken around San Gabriel, which presents a delightful background of Spanish atmosphere and includes some fine pictures. The story, which is agreeably enacted, is not so much, and is one that has appeared many times in pictures before, relating how the young man from the United States Government came to have the old don's property signed in. The daughter fell in love with him at the short-notice speed that motion picture Spanish ladies have of doing, and the two ran off on the steed and were married before the father in hot pursuit could stop them. There was a contest of knives in which the priest intervened and the bride and groom made safely across the border.

**An Assisted Elopement** (American, Feb. 26).—It is the young mechanic versus the lawyer in this film, and when one sees that it is Mr. Kerrigan that is the mechanic, one knows who is coming out on top, but the way he does it gives birth to a rather ingenious and amusing plot conception that is presented with this company's usual method of straight line acting. The picture objects to the mechanic in the scolding manner that the character woman of this company is wont to assume, and accordingly, the young people decide to elope. After getting the license, the young mechanic goes to fulfill a business engagement in the next town. The sheriff of the village mistakes him for a

burglar, because of his mechanical tools and arrests him. He sends for help to the lawyer, who disowns any connection with him. Thus he is confined in jail, while the girl waits to elope with him. The mother finds her waiting, and takes her on an automobile ride with the lawyer to the next town. They are arrested for fast speeding, and appear in the same court where the young mechanic is being tried. The complications are explained away, and the mechanic presents his license to the judge and is married, while the mother waits without in the automobile.

**Getting Dad Married** (Relax, American, Feb. 26).—The substance of this film hardly lives up to the sprightly little comedy one would naturally expect to follow this title, for it proves itself a rather trite farce in the poverty-stricken method in which the idea is developed, at least, and general vagueness hangs over the incidental action that is very much without reason, as the father is simply used as a machine to be played upon, not as a live character that might have a few thoughts of his own. The spectator is invited to laugh at the kind of women applicants who apply for the position of wife with a view to matrimony, and who appear as a result of an advertisement that his newly-married children put in the paper with the intention. It is supposed, of setting him married, so he would not be obliged to live with them. He accepts the dashing widow.

**The Smugglers** (Nestor, Feb. 26).—The fine, rocky sea coast and fishery scenes in this picture are the distinctive features. The story is so vague and mixed up, with characters so inadequately identified at the start, that it is difficult to know what is going on until toward the end, when we realize that two fisher girls loved the smuggler, and that when he was hiding along the shore from the revenue officers one of the girls brought him food. She was caught in a storm in her boat and the smuggler rescued her, revealing himself to the revenue officers, and eventually suffering death. Much of the action took place too far from the camera for the best understanding of the story.

**In the Government Service** (Republic, Feb. 27).—This is a rambling melodrama that takes us from New York to Alaska without convincing us that we have really made the journey. There are trips by dog sleds over the snow, but it is too obviously the snow of temperate climates, and not the great wastes of the frozen North. The story is vague and uncertain. The man leaves his wife and goes to Alaska, where he takes up with another woman. There is a robbery for gold, but in the end the real wife shows up, and the villain, besides being apprehended as a criminal, is exposed. It all seems like the waste of good raw film. Where the government service came in, this reviewer was never able to discover.

**The Guardian Angel** (Relax, American, Feb. 27).—This picture, with a foundation of human heart interest, nevertheless fails to realize all its possibilities, because it is artificial in construction and has not been thought out clearly. The violinist is heard by accident by the great lady who sends for him and proceeds to fall in love with him. He had been very poor, but he is now in funds and forgetful of his faithful wife—altruistic faithful, but inclined to be wrong because of the waste of good raw film. The man leaves his wife and goes to Alaska, where he takes up with another woman. There is a robbery for gold, but in the end the real wife shows up, and the villain, besides being apprehended as a criminal, is exposed. It all seems like the waste of good raw film. Where the government service came in, this reviewer was never able to discover.

**The Gaily** (Thames, Feb. 27).—A story the basis of which is not altogether new, is worked out with such pleasing results in this film that it takes on the element of freshness and life so characteristic of the work of this painstaking company. The lady's pearl necklace is stolen by her little sister, and sent into the child's toy rabbit. The plumber, who has been working in the bathroom and has been suddenly called home by his own little girl to attend to his sick wife, is arrested for the supposed theft of the necklace. After following her father to the police station, she goes through the park and is present when the lady's child reveals the necklace in the rabbit. "Arrest that person," she demands of a policeman, and the officer, realizing that something is wrong, takes the children and the nurse to the station, where the finding of the necklace results in the release of the plumber. James Cruse was fine as the plumber. His daughter was played by the Thanbouser Kid, who is in danger of becoming spoiled. Florence La Badie played the wealthy lady and little Helen Badier was her baby.

**At Rolling Forks** (Nestor, Feb. 28).—The construction of this story is excellent, and the plot is not without thrilling qualities, but somehow there was a lack of spontaneous feeling displayed in the acting, and there was also too much obvious posing for the camera, so that the needed appearance of reality was somewhat wanting. The young fellow who insisted on marrying the girl in the face of her father's objections was of the unreasoning, jealous sort. They had hard work getting along and her mother secretly sent her food, using her unsuccessful suitor as the errand boy. The husband's anger was aroused by this, and later, when this same ex-suitor hurriedly summoned her to come home to her dying father, who had been injured by an exploding blast, the husband saw more cause for jealousy and followed with a gun. He burst into the room of death and stood awed at the sight. Reconciliation followed, of course.

**Bill and the Lions** (Lax, March 1).—This is a foolish farce in which the lions are the best actors because they do not spend most of their time mugging at the camera. The lions chase Bill, and to tell the truth, this reviewer is sorry they didn't catch him and eat him up.

**The Wherry Ghost** (Lax, March 1).—This is another foolish farce. Skippy is some sort of name for a mental. The man and woman of the house have been reading of ghosts, and when the cook's sweetest calls and hides in the old farce way, by getting inside of a chair cover, the man and wife are unconvinced to believe there is a ghost around. The short carries the wife off and they go through various stunts that do not appeal to American ideas of humor.

**The Arab's Bride** (Thanbouser, March 1).—The atmosphere of the East is admirably conveyed in this picture, both by backgrounds and action. Altogether it is an excellent example of Thanbouser versatility. The story also has

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elements of great dramatic strength. The Arab having woven a web takes it to the city to sell. The daughter of a person of consequence, out shopping in true Oriental fashion, sees the Arab and the web and buys the latter. He follows to her home and they have a secret meeting, masked with all the romantic detail we have learned from the Arabian Nights to expect in such affairs. But the girl's father sells her to the potentate and she is about to be delivered, when our Arab appears and valiantly fights his way to her rescue, and leaves her to his desert home. The picture is a model of its kind. Flo La Badie played the bride with excellent romantic fervor and William Russell was a commanding Arab. James Cruse was the father and Joseph Graybill the buyer of the girl.

**His Good Intentions** (Nestor, March 2).—The comedy elements of this story might be considered rather thin, but they are in line with what might easily have happened, and, being played with sincerity, are therefore quite amusing. The young college athlete, on visiting the young ladies' premises, his coach that he will observe the training rules faithfully. He refuses lunch at night and goes to bed at nine o'clock. The next day, instead of riding with them in an auto, he starts out in a sweater for his ten-mile run. An escaped lunatic, who thinks he is a college man, is also on the road, and the identities of the two become mixed, whereby our college youth lands in the lock-up, where he is rescued by the girls who have been seeking safety from the lunatic. That evening, when nine o'clock arrives, the college boy covers up the clock and starts in with the girls.

**The Battle of Roses** (Nestor, March 2).—The well-known floral festivities of southern California, the scene being Pasadena, are shown in this interesting film. It is the best picture on this subject this reviewer has ever seen. Newsreels are shown in the background. March 2).—This farce is based on the actions of two bad boys who get even for having the house turned on them, by changing the hat in a box that is being delivered to the young woman who had been their tormentor. There are other complications that are not always clear. The story and management lacks subtlety, and the wit is too forced to be really funny.

**The Interrupted Telegram** (Relax, March 3).—Excellent acting of the best French type in this picture, which is based on the misconception that arose from a half-completed telegram was delivered to a father who was expecting word about his sick child. The child had recovered and the doctor wired to that effect, but the operator while sending the message was assaulted by a burglar and only half the message was delivered, so worded that it conveyed an announcement of death. The father hurried home, overcome by grief, and found his child sleeping, imagining, of course, that it was dead. The truth came to him with as great a shock as the first read news. The picture is a most striking one.

**Franchise** (Relax, March 3).—This is a scenic picture showing interesting views. **Highlighted Lives** (Solax, March 1).—One who this a strong and vital story that is developed in smooth and dramatic construction, the power of which is somewhat lost in the unconvincing quality of the minor points of the action. It makes its principal points with accuracy and deftness, but rather disproves it by a scene at the end showing the two happy in the West. It is no part of the story, nor does any action lead up to it; it is simply soothing arm to put children to sleep. When the attorney becomes the rejected suitor of the girl he decides to be re-rented, so the title declares, and later finds his opportunity in causing the other man to appear as a forger to a check. This man had received a letter from his mother stating that she needed \$1,000 to save their home, and not being able to raise the sum, had written the attorney to see if he would not pay him the thousand that he owed him. The attorney enclosed him a check, but wrote his bankers that he had lost a blank check of the same number as the one he sent

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the other man, who was arrested upon presenting it. It evidently was not discovered during the process of trial that the check was written in the attorney's own handwriting for the man was convicted and the attorney married the girl. When he thought of the other man's mother, his conscience was aroused to bring her to his home and care for her. When the other man was released from prison he came directly to the attorney to be re-rented, but found that he had been caring for his mother, and left a note outside the window—in a rather peculiar place and way—saying that he forgave him. The wife found it and evidently left the other man. Perhaps the chief weakness of this concluding scene is the background chosen. The actors present the situation with care, but no great strength or imagination is shown, and no doubt it would have also been more absorbing had some of the titles explaining obvious action been omitted. **The Genius** (Fox, March 2).—In this interesting exposition of the difficulties that beset this old musician, which are no doubt suggestive of many like instances, one is shown how it was necessary for the man of worth to use the name of another before he could receive recognition. The music publisher refused to listen to his composition, but in leaving his office the musician chanced to drop a sheet from his manuscript, which was discovered by a successful young artist along the same line of endeavor. He found the old musician's address and at length persuaded him to use his name in presenting it to the publisher, which resulted in its acceptance and its subsequent success. The actors do the situations with precision, but fail to bring much humanity to their respective interpretations through this very precision. In fact, effects do not seem to be carefully con-

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considered. The young musician beating time in the outer room while the composition was being played to the public is one of the instances resulting in almost a ludicrous picture, because it is so unnaturally absurd in effect. The settings are adequate, but if they were of general better quality it would rather add to the tone of the picture.

**Bedelia and the Suffragette** (Reliance, Feb. 25).—Anthony O'Sullivan again presents his amusing caricature amid a mirth provoking background—a suffragette's family, of which the lady of the house is the head. Other situations are in like proportion and are presented in laughable contrast. It is not hard to imagine Bedelia's feelings when arriving in the midst of such a combination, and when her violent and demonstrative show of disapproval brings the lady of the house home. Bedelia flees before this lady's vigorous show of manly wrath and power. It is a broad farce of quick action. In fact, it might better make its points if it were not quite so quick in places.

**Views of St. Augustine, Fla.** (Reliance, Feb. 25).—This film needs little description. An excellent bird's-eye view of the city is given from a central high point overlooking the city, and make an interesting as well as a unique feature.

**The Duel** (Reliance, March 2).—It is rather a hard, gruesome situation, but gripping; not only from the nature of things, but from the virile treatment it has received both in development of idea and vigorous presentation by players. James Kirkwood as the silent, brooding distiller gives an exceptionally masterful presentation of his character while Henry Walthall as the young lawyer who rises to the position of governor brings out the contrasting type of man with acuteness and intelligence. The men are enamored of the same girl, but the impetuous young lawyer wins out with the same force that brings him success later in life. The mountain distiller cannot relinquish the hope of his heart so easily and he appears before the young lawyer with a set of dueling pistols. At the draw the young lawyer wins first shot but misses. The mountain distiller reserves the right to take his shot in the future at any time that he may choose. It comes a number of years afterwards, when the lawyer, now governor, is pressing hard upon the whisky distiller of the State of which the mountain distiller is a member. He comes to take his shot, and through thrilling as well as gripping scenes the distiller is at last persuaded of himself to relinquish his claim by the presence of the governor's small daughter. This latter action has been most dramatically conceived, yet in straightforward, natural movement.

**The Night Club** (Imb, March 2).—This film is the announced prize winner of the recent scenario contest put out by this company, and the film proves to be a farce that is not without its humor. It is perhaps not as uniform as one might desire, as the farcical episode appears only when the burlesque detective begins to trace his clue by the smoke of the cigar of him whom he seeks. Before this the composition depends upon the caricature of the players, that at the time seems out of place. The father of a certain boy is concerned with the care of the certain valuable bonds, that find their way to the wastepaper basket, where the youthful son finds them and transfers them to the ashcan in the process of making a tall for his life. Here they are found by the cook who gives them to her policeman lover to fill out the lining of his hat. When their loss is discovered a burlesque detective is put on the track, who traces the policeman by the brand and smoke of his cigar. Explanations are in order at the police station. It is somewhat of a question whether or not the film would have been more successful if played as straight comedy which would have necessitated toning down the manner in which the detective traced the policeman by his cigar.

**Heat at His Own Game** (Imb, March 2).—It must be confessed that this farce contains a deal of nonsense, and although nonsense is good when it is backed by seeming sense, the difficulty in this case is in discovering the exact sense of it all. The film features Mr. Cushman and to all appearance he was in love with a young lady, who was not as attentive as he desired. Accordingly when he knew that his friend was masquerading as a woman for a ball he brought him to the girl's house as a former flame of his. The girl grew jealous and she drew lessons until the girl tore off the masquerader's wig. Then she fainted and that is all.

**Strip Poker** (Majestic, Feb. 27).—This film brings a unique farce conception into the field that is capable of arousing a spirit of mirth. It has for its foundation the game indicated in the title in which the participants ante different portions of their wearing apparel instead of money. In this case it was a party of old college men, who had met together to revive the spirit of old times. One happened to be the uncle of a newly-married couple whom he was on the way to see. The game brought him down quite near the skin, but modestly so, and he was obliged to play a portion of the game behind a screen. He suddenly remembered that his young relatives were waiting for him, and a barrel was obtained for him to go home in. His friends in a shocking state of abandon put him

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through the chamber window, where he was found by his nephew and niece, and at length presented them with the money they cherished. Herbert Prior is the uncle, and brings both amusement and interest to the character in the whimsical humor that he is capable of. In fact, the film has been played and conceived with a delicacy that makes it a particularly pleasing farce, when one considers how easily it might have deteriorated into the grotesque and repulsive. More excuse for the barrel anecdote, however, would have been realized had the men been seen to imbibe more freely at the table of such things that would account for their later hilarious mood, and thus excuse their apparent lack of thought in permitting the uncle to go forth in such a condition. However, this very absence of alcoholic intemperance must be set down as one of the evidences of good taste on the part of the director.

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(Cham.) The Musician, Dr.....950  
(Imb.) The Broken Ties, W. Dr.....950  
(Nestor) The Mills of the Gods, Dr.....1000

Tuesday, March 5, 1912.

(Rela.) A Child's Plea, Am. Dr.....  
(Mal.) The Best Man Wins, Com.....  
(Powers) The Honor of a Purist, Dr.....  
(Hon.) The Dream, Dr.....  
(Tha.) Extravagance, Dr.....

Wednesday, March 6, 1912.

(Amb.) Duchess' Lady Companion.....  
(Cham.) Blind, Dr.....950  
(Nestor) The Double Trail, W. Dr.....  
(Rel.) The Yeggman, Dr.....  
(Solax) Sealed Lips, Dr.....

Thursday, March 7, 1912.

(Amer.) The Broken Ties, W. Dr.....1000  
(Rela.) No Wedding Bells for Me, Am. Com.....  
(Imb.) The Call of the Drum, Dr.....1000  
(Nestor) Making Heroes, Vocational.....  
(Rel.) Blowing Up the John Day Rapids, Vocational.....

Friday, March 8, 1912.

(Nestor) Battle of Red Men, Dr.....Two reels  
(Rel.) A Romance of the Stock Exchange, Dr. 761  
(Lax.) A Rough Sea, Sc.....223  
(Solax) The Animated Bathing, Com.....  
(Tha.) His Great Uncle's Spirit, Dr.....

Saturday, March 9, 1912.

(Great Northern) For Her Sake, Dr.....600  
(Imb.) The Home Strike Breakers, Com.....  
(Imb.) Rhoda Ross's Trained Horses, Nov. city.....400  
(Nestor) The Village Rivals, Com.....  
(Nestor) Arizona—the New State, Sc.....  
(Powers) The Mysteries, Dr.....  
(Rel.) The Better Man, Dr.....  
(Tha.) A Brand from the Burning, Dr.....

Sunday, March 10, 1912.

(Rela.) Alcohol, Dr.....Two reels  
(Mal.) The Closed Bible, Dr.....  
(Rel.) Some of Childhood Days, Dr.....

## 3 A NESTOR RELEASES 3 A WEEK

Monday, March 4, 1912  
THE MILLS OF THE GODS  
Powerful Moral Drama

Wednesday, March 6th  
THE DOUBLE TRAIL  
Admirable Western Drama

COMING—MARCH 11th, "THE REVELATION." MARCH 13th, "THE FIGHTING CHANCE." MARCH 16th, "THE UNKNOWN MODEL."

DAVID HORSLEY,

Bayonne, N. J.



Saturday, March 9th  
A Highly Entertaining Split Reel  
THE VILLAGE RIVALS  
Delightful Photo-Comedy and  
ARIZONA  
(The New State)  
Alluring Scenic

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CONNECTICUT } Exhibitors  
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## GAUMONT'S RELEASES.

Tuesday, March 5, 1912.

Jimmie Saves the Situation, Com.  
The Wonderful Adventure of Herr Munchhausen, Com.

Thursday, March 7, 1912.

Gaumont's Weekly, No. 5, 1912. Tonal.  
Saturday, March 9, 1912.  
The Trust, Dr.; two reels.

## MOTION PICTURE NOTES

The Elite is a new house just opened in Seattle, Pike Street near Harvard. Harry Bemis is manager.

Audubon Avenue and 180th Street, New York, is to have another picture house built on a plot 100 by 100 for the Fort Tryon Amusement Company.

Schultz Brothers, of Owatonna, Minn., have leased the Metropolitan, and will offer latest motion pictures on all seven dates.  
The old Emanuel Baptist church building, Suffolk Street near Grand, New York city, will be converted into a picture theatre.



## BROOKLYN AMUSEMENTS

(Continued from page 15.)

Instant favor with "All For That Girl." Ethel Milton, Arthur Jarrett, Harry McKee and Joseph W. Girard rendered their respective roles in a clever manner, and all were given an opportunity of being heard in pleasing musical numbers. A newcomer receiving five encores, something that rarely happens at a stock company's performance is the honor earned by Alma Rutherford, who appeared as Mat Bennett, and who gave a most pleasing and creditable dance, entitled the Lobster Scope Dance. Miss Rutherford also rendered "I Want to Be Loved Like a Leading Lady," in a manner that also earned several encores for her. Frank Callahan, the popular musical director, is to be complimented for the pleasing musical numbers, all of which were written by him.

Midnight in Chinatown was the attraction at Phillips' Lyceum last week, and Phyllis Gilmore scored a decided hit in the leading role. The Three Twins was presented by the Gotham Stock company last week, and showed the hard work of the popular stage director, Addison M. Pitt, as it was certainly one of the best performances ever seen in a stock house. Victor Browne scored as Tom Stanhope, and it was one of his best performances so far this season. Arline Bennett, who was specially engaged for the role of Isabelle Howard, earned several curtain calls at every performance, due to the manner in which she rendered "Cuddle Up a Little Closer" and "Good-Night Sweetheart, Good-Night." Others in the cast were Louise

Carter as Kate Armitage, Kate Woods Fiske as Mrs. Winter, Evelyn Watson as Molly Summers, Frank Fleider as Harry Winter, John H. Dillon as Dick Winters, James Kyrie MacQuarry, and Henry M. Hicks.

The Crescent Stock company presented The Man from Home last week. George Allison made an admirable Daniel Voorhees Pike, and gave a fine performance. Leah Winslow as Ethel Simpson was very acceptable, and received her share of the honors. George Rivers in the role of Comtesse De Champany gave a fine performance. Arthur Buchanan as the Earl of Hawcastle and Charles Schofield in the role of Horace Granger Simpson, each did remarkably well. Messrs. Egerton and Briggs were also good. Edna May Spooner and her company added many to her long list of admirers last week in a laughable farce, Wanted a Family, which she presented at the De Kalb Theatre.

The Irving Place Theatre company held the stage at the Shubert Theatre last week, and drew large crowds at every performance.

Alma, Where Do You Live? was the attraction at the Montauk Theatre last week, with Vera Michelena in the title role, and played to capacity during the entire week. Miss Michelena is both a good singer and actress, and gave a most praiseworthy performance.

Miss Emma Trentini charmed the patrons of the Broadway Theatre last week with her splendid singing in the leading role of Naughty Marietta.

The Million, with William Burress in the leading role, kept the audience in roars of laughter throughout the entire week at the Majestic Theatre.

CHARLES J. RUPPEL.

## THE BOSTON STAGE

The Rose Maid Comes to the Colonial—A New Play for James K. Hackett—John Mason Enthusiastically Greeted.

(Special to The Mirror.)

Light music has the call for the newcomers of the week, and that style of entertainment will be more and more in evidence for the remainder of the season. And, by the way, that is nearer than anticipated for second house has closed its doors, the Grand Opera House, which ended its career as the home of melodrama here with the engagement of Uncle Tom's Cabin. There has been a dearth of attractions of the kind for which this house has been noted, but it was hardly expected that the house would be dark the beginning of March. The Globe took on its new policy of pictures and vaudeville several weeks ago.

Most interesting of the newcomers was The Rose Maid, which has brought to the Colonial after a single week of trial at Baltimore. This newest of Viennese light operas is the successor to The Pink Lady at the Colonial, and has a hard task to follow a work that was so uniformly pleasing and had so long a run. The new piece makes good, however, and was well liked from the start. Verba and Luescher have given the piece quite as good a cast as The Spring Maid, which they produced here a year ago. Adrienne Augarde, the London singer, who did not come here with the Della Principessa when it left New York, has the chief honors, but Edith Decker also is a favorite.

The other new show of a musical nature is The Chocolate Soldier, which had its date moved back a week on account of the troubles of bringing it East to town. This new work was one of the biggest hits that the Majestic knew last season, and it was taken off at the height of its success. It seems to have renewed its popularity at the point of interruption. There was a double interest in the opening performance, for it was given as a complimentary benefit to Frank McGrath, the treasurer of the theatre.

It was a happy thought on the part of John Craig to replace the tears of The Product of the Mill, the prize-winning Harvard play, with the laughter of The Private Secretary. The lively comedy has been played at this house before, and always with popularity, and the character of the delicious Mr. Spaulding is one of the best to show John Craig's versatility.

Weather was one of the new productions at the Boston Opera House last week, was given its second performance, but that was decidedly insignificant compared with the novelties of the week—the first appearance of Caruso at this house, singing in The Girl of the Golden West, and the first Boston presentation of the tenor, which will come at the Saturday matinee. Mary Garden and Calve sang to big audiences when they came as visitors last week.

James K. Hackett's engagement at the Hollis Street is limited to the present week. Large audiences have been the rule for The Grain of Dust, and Mr. Hackett's honors have been shared by E. M. Holland, Fraser Coulter, and Frank Furbeck, who complete the best dramatic male quartette that the Hollis has had in a long time.

John Mason, too, has been given a most enthusiastic greeting at the Shubert, where as a Man Thinks has proved quite as notable dramatically as The Witching Hour. Mr. Mason, himself plays with splendid strength as the Jewish doctor, and his part in the second and third acts of the play will rank with the best that he has ever done here. The support gives him the backing that so absorbing a play demands, and is admirable in every way.

The Deep Burn has given the clientele at the Plymouth its first chance to revel in genuine melodrama, although The Princess Zim Zim came pretty close to it. This new play has a decided strength of its own, and it is uniformly well acted, but specially strong work is done by W. J. Ferguson, Sidney Booth, Will Beach, Ada Dwyer, and Violet Heming.

The Auto Show is a strong rival to all the theatres this week, and the big display at Mechanics' Building attracts many who would naturally be at the various houses downtown. The show is the best that has yet been given here.

Augustus Thomas the dramatist, came on from New York last week to address the Drama League at a special afternoon meeting at the Shubert 26, and that night he received a great demonstration when the house was all sold out to Alverno Temple. Mr. Thomas is a Shiner from Mecca Temple in New York, and he was called out as well as John Mason between the acts.

The Grand Opera House has been sold and goes into the control of Dr. George E. Lothrop, of the Howard Athenaeum and Bowdoin Square. Ever since the change of policy at the Columbia the Empire Circuit of Burlesquers has had only one house in Boston, while the Eastern Wheel had both the Gaiety and the Casino. Harry Farren had been known to be looking around for a site to build a new house, but this purchase

by Dr. Lothrop will change things decidedly. It is understood that George W. Mason, who has been resident manager at the Grand Opera House for forty years, will continue there under the new ownership, and that Stair and Havila, who had the house, will build one further downtown and nearer their office.

The Deacon Society had the claims of the Boston Opera House presented at the annual meeting, which was held at the Algonquin Club last week. The speakers were Henry Russell, the general director; Eben D. Jordan, the financial backer, and Philip Hale the musical critic of the "Herald." As the members of the Deacon Society are among the richest men in the city, it is expected that the guarantee fund will take an immediate boom before the drawing of seats for next season, which takes place on March 1. The Deacon Society has been issued for next year, and the announcement is made that there will be sixteen weeks of opera from Nov. 25. A decided change in the scale of prices in the cheaper parts of the house has been in force for a year, and the upper regions will give the ordinary man and woman more of a chance. Thus there is a marking up for the boxes and down for the galleries, an experiment which will be watched with interest.

And, by the way, an expectant public is waiting to see the subscription to the guarantee for the Boston City Club, the organization which was launched with the cry of "Save the Opera" before the subscriptions were started for the general guarantee fund.

The Man from Cook's continues to draw caps and audience. The present, but the engagement is now limited to the present week, the third here. Fred Walton, Leslie Kenyon, and Eleanor Pendleton have made the greatest personal hits of the comedy. Gustav Bergmann, the tenor, from Vienna, carries off the vocal honors.

William and Dustin Farnum have proved that the audiences at the Boston like The Littlest Rebel quite as well as the people in Chicago did, and it is certainly going far ahead of the New York mark. The play runs as the best war play seen at this house in a long time, and the juvenile element contributed by Mary Miles Minter contributes much to the pathos.

The Country Boy still keeps on at the Park just as it has for the past two months. The departure of the Play Lady leaves this as the senior attraction in town, and it is looking now as if it would keep the distinction clear to the end of the season.

The new attraction at the Gaiety for this week is Charles Runaway Girls as burlesquers, with the models de luxe features.

At the Casino Harry Hastings' Big Show has Viola Sheldon as the feature. She used to come from San Francisco, but now they call her the California nightingale.

The house at the Howard Athenaeum this week has the Four McNallys, May Clinton Kelly and Galvin, Eileen Malone, and the Mettlers, with the Ideal Burlesquers, are the visitors.

Fred St. Onge, the Boston cyclist, who is now a professional funder on a wheel, leads the list at the Globe, with the Irish-American Trio, Boudien and Quinn, Luster and Evans, Holly and Smith, James and Leland, and the Rays.

The opera California makes a pretentious production in the vaudeville bill at Edith's, and it is quite the most complete thing that has been given here in some time. Others there are Bert Fitzgerald, Dekoe Truena, Mr. and Mrs. Jimmy Barry, Burt Outler, Howard and the Kaufman Sisters.

At the Bowdoin Square the feature is Kent's Trained Seals, with the Edgar Schooley co., Honey Johnson, Lander Brothers, Alice Farnsworth, and Delmar and Delmar.

The National City Club plays between the models of the Jardin de Paris and a diving girls' contest. The bill also has Nolan and Cahill, Schroeder and Mulvey, Lucania Luca, Dr. Will Davis, Sidney Shields, and Henan and Shirley. The vaudeville features of the week at Austin and Stone's are the Savilles, the Mobile Jubilee Singers for their last week, Walsh and Vyan, Ida Campbell, and Cassie French, who has a new dance specialty.

There will be two notable farewells with special performance at the Plymouth. The Irish Players who are the Savilles, the Mobile Jubilee Singers for their last week, Walsh and Vyan, Ida Campbell, and Cassie French, who has a new dance specialty.

In connection with the farewell of the Irish Players, Lady Gregory gave one more talk here, this time at Fenway Court. Mrs. Jack Gardner's palace. Her subject was the establishment of a National Theatre in America.

There was a slight fire last week in the new St. James Theatre, which is being reconstructed from the old Chickering Hall, and a damage of \$300 was caused. The coming of the firemen was the only quick thing that this place has known since the changes started. The completion of the house has been postponed several times and it is still in the indefinite future.

Rose Pitonof's father was denied the injunction which he asked to prevent Alais Arkwright from using the word "champion" in connection with her announcement of her acts in vaudeville.

There was a strike last week of twenty-two members of the Boston Sign Painters Union employed by John H. Russell, Sons Co., bill-posters.

The installation of officers was held last week by the Boston Theatrical Stage Employees' Union and Past-President James H. Duffy was chosen the president of the union. Pres. Edward T. Reynolds and the other officers arranged their new duties. There has been a tie on the vote for executive board, John H. Duffy and Walter F. J. Graul having ninety-eight votes apiece.

Several of the soloists of the Boston Opera

company went down to Brockton last week, and helped in the performance of Alais, which was given in concert form there. Carmen Melia was the leader and the others had parts which they had sung here in Boston. The concert was given by the Brockton Choral Society.

Cliff Collins, who was said to be an actor, and also the advance representative of a physician's show coming to Boston, was convicted last week on the charge of stealing a large quantity of silk and a traveling bag. He had a number of pawn tickets when taken into custody. When brought into court on the charge of larceny, he pleaded guilty, but there was a continuance on account of the conflicting stories of a man who gave the name of John J. O'Donoghue of Springfield, N. Y., and later he, too, was taken into custody.

S. F. Cairnes, an actor who had been at one time a player with Way Down East, committed suicide last week by plunging from the sixth story window of Commonwealth Hotel on Beacon Hill. He had been stranded by the closing of the company in which he had been playing (this year, and he came to Boston, but was shocked to find that his father was dead and his mother, in destitute circumstances, and been placed in a home for aged women. Going to the hotel to see a former actor-friend, he found him out, and he registered there. In the middle of the night a crash was heard, and an investigation revealed the attempt at suicide. He died several hours later at the Relief Hospital. JAY BENTON.

## THE WEEK IN WASHINGTON

Ziegfeld's Follies Opened to Packed House Despite Inclement Weather—The Rainbow Well Presented.

(Special to The Mirror.)

Ziegfeld's Follies of 1911 scored one of the biggest kind of hits during the engagement 26-Mar. 5 at the National Theatre. Opening to a packed house, the new season of the theatre was packed to its uttermost and business was uniformly large during the remainder of the stay. This season's presentation outpoints any former years' review in the brilliant excellence of the entertainment given. H. M. S. Vandivel with all of the Follies music and a Fifteen Minute Peep at the Pink Lady, given in strong legitimate form, with elaboration in scenery and detail. A protest on Sunday by The Aloysius Truth Society in connection with leading clergymen of various denominations against certain scenes and dances, which were condemned in advance as insulting to common decency, caused the attendance on the opening night of a police censor, who voluntarily stated sympathetically after the performance that there was nothing whatever offered in the performance of The Follies that could be construed as immoral or indecent, which is further strengthened by the manager's statement that the performance as given here is exactly as it appeared in other cities without any change or amendment. Thus is another feather displayed in the cap of this meddlesome society, this regulator in advance of stage affairs, who upon three previous occasions sought by their lawless interference to injure the engagements of the Irish Players at the Belasco, the engagements of the Almas, Where Do You Live? and The Girl in the Taxi at the Columbia.

This week at the National Theatre Madame Sherry is seen for the first time in Washington, and is twice welcome as a most charming actress in a beautiful and most charming play, Lina Albaricelli in the bright, luminous in this successful musical play, scoring a marked success with prominent assistants in Elizabeth Murray, Ignacio Martinetti, Jack Gardner, George Schiller, John Reinhardt, Mac Phillips, and Florence Mackie. Next week, Rebecca of Sunnybrook Farm.

Last night at the Columbia Theatre Henry Miller presented his new play by A. E. Thomas, entitled The Rainbow, scoring an immediate triumph with a large and fashionable attendance. The Rainbow is a sparkling, colorful, wholesome comedy with a strong human note, the central theme being a father's love for his beautiful daughter from whom he is separated because of a marital misunderstanding. The characters of the play are smart, peppy, and the incidents of the story are keenly interesting and cleverly told. Mr. Miller appears in one of the most appealing creations he has recently interpreted. The character is a genial, nonchalant, carefree man of the world, who discloses his genuine emotions by an easy and bantering indifference. He follows the rounds of amusement seeking, affected by his social companions, sails his own yacht, owns a racing string, and maintains luxurious homes in the United States and abroad, but beneath the careless outward demeanor of that man there is an iron-willed, controlled by a tender heart. The most worthy, including Ethel Martin, Fanki Marlinoff, Laura Hope Crews, Ruth Chatterton, Hope Latham, Edith Barker.

Miss Poterkin, Richard Stone, Gili, Daniel Pennell, Charles Hammond, Editham, Finko, George Pierce and Conway Winckel. Mr. Miller has provided as a background for the story a series of superb stage settings which show a luxurious bachelor apartment in Fifth Avenue, a stately country home on Long Island and a sardonic courtyard of an Italian villa on the Riviera overlooking the blue Mediterranean. Next week witnesses another new production, Common Law, Bayard Vellier's dramatization of that name under the management of A. H. Woods, which closes the regular season.

Wilton Lackaye scored a pronounced personal success in his new play, The Curious Conduct of Judge Leardo. While the play is yet in its crude form and does not measure up to the star's requirements, there are many strong points in the play that will be developed by a revision, eliminating the lower strata of society with a new second act covering the dominating theme of dual personality, which would no doubt give better results.

Polix, the Circus was a most pleasing engagement at the Academy of Music, which was enjoyed by audiences of large proportion. Georgia Olin was most favorably received in the leading role. Garfield Thompson was an excellent manly Rev. John Douglas, Uncle Toby, the faithful old clerk, and David M. Young's best style. The circus scene is given more prominence than usual under the direction of Bob Sticker, introducing Emily Sticker the bareback rider, Pete Barlow, romps and riding dogs, tumblers and acrobats, Miss Francisca, and the clowns, Grimaldi and Billy Barlow. The current week's tremendous drawing attraction is again in Old Kentucky. Lili and Dingwall's continued new and attractively old time favorite, with all the popular drawing features.

The fourth concert of the popular Washington Symphony Orchestra Winter series, at the Colum-

bia Theatre last Tuesday afternoon was a musical treat to all lovers of the classical, in the programme conducted by Heinrich Hammer. In connection with this concert, Elizabeth Reschke, a gifted young Washington singer, a soprano of excellent range and training, after a sojourn abroad under the best of teachers, made her professional debut with most pleasing success. Her selections were two of Puccini's most beautiful lyric compositions, Si mi Chiamano Mimì from La Bohème and Vieni d'Armi via! d'Amore from La Tosca. As an encore with Miss Alice Hurbard at the piano, Miss Reschke sang Addio from the third act of La Bohème. The house was crowded and the singer was deluged with flowers.

Large audiences during the week testified their appreciation of the performance of The Bohemian Girl, which was presented by the Aborn Opera Co. In a novel and spectacular setting at the Belasco, Vera Allen and Helen Campbell alternated in the role of Arline while the remaining roles included Harold Blake as Thaddeus, Herbert Waterous as Count Arnelm, Maurice Lavigne as Florestin, Joseph Florin as Devilshof, Jane Herbert as the gypsy queen, and Dora Lyon as Lucia. A most interesting scene was a complete fair or bazaar of old Bohemia, introducing the characteristic array of troubadours, dancing girls, fortune tellers, and acrobats, each in separate corps. A cavalcade of horses and riders, H. Ben Ali's Arab troupe of whirlwind dancers, and a large ballet in the Dance of the Hours, from the opera of La Gioconda, were striking features that were highly praised. Blanche King in the musical comedy, The Wall Street Girl, is the current week's very delightful attraction, commencing the engagement to a host of enthusiastic admirers. Harry Gilfill featured in the leading comedy role, heads a large and talented co.

Preston Gibson, the playwright, can be rightly pointed to in the future as "the man of nerve." Suddenly stricken with appendicitis in an acute stage, where an operation was instantly necessary, Mr. Gibson underwent the ordeal, refusing to take any anesthetic, despite the pleading of the surgeons, and with grim determination watched with interest the progress of the operation. The pain was extreme, but the endurance of the patient was regarded as most wonderful by the surgeons in charge. For a time, as a result of the strain, Mr. Gibson's condition was considered very serious, but late reports from the sick chamber tell of a speedy recovery. Mr. Gibson, who is the nephew of Chief Justice White of the United States Supreme Court, and a society leader, is one of the noted coalition leaders in Washington society and always a foremost figure in the Monday night dances given at the Playhouse, and it is thought that excessive dancing is the cause of the present trouble. Mr. and Mrs. Gibson went to Philadelphia last Thursday to attend a dance and dinner given by Mr. and Mrs. Joseph E. Widener, when upon his return home he was taken ill. Mr. Gibson has been hard at work for some time on his new play, Lola Montes, which is to be produced next fall.

JOHN T. WARDE.

## CORRESPONDENCE

(Continued from page 20.)

Feb. 23 satisfied; turn away business; second largest house under present management.

HERKIMER—GRAND: The Day at the Ranch Feb. 19, 20 (home talent) pleased crowded houses.

## CINCINNATI.

Frank McIntyre Pleased Good Houses at the Grand—Other Enjoyable Attractions.

Frank McIntyre and a splendid co. gave an evening of good entertainment, full of wholesome fun to the patrons of the Grand Feb. 25-26, when Roba was produced. They played to capacity houses. Julian Kitzner follows.

Dis Fidelemaux, or Night Birds, as the English translation was given at the Lyric the week of 25. Fritz Heber as the star played the part of the maid, Adele. The co. was good, with good business. Miss Schell sang well, and the orchestra was fine. Marie Dressler in Tillie's Nightmare 4-6.

The Walnut 25-26 enjoyed a good week with Louis Kibball in Brewster's Millions. The co. made a fair showing.

A Romance of the Underworld was the headliner at B. F. Keith's 25. North and Howard was another attraction; good business.

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Tuesday, March 12th—"THE UNWILLING BIGAMIST." Another high-class comedy, full of sensation, a wonderful double exposure effect showing the unwilling "bigamist" shaking hands with himself when free from his difficulty.

Plead with your exchange for the above pictures as well as for "STRIP POKER," released Feb. 27th, and "BEST MAN WINS," released March 5th—two high class comedies.

Sunday, March 17th, "THE BETTER INFLUENCE"—comedy drama.  
Tuesday, March 19th, "LEAP YEAR"—high class comedy.

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MAR. 14th

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NEXT—Personally Conducted—March 16

## ASHLEY MILLER

Children Who Labor  
My Double and How He Undid Me  
Lost—Three Hours

NEXT—The Yarn of the "Nancy Bell"—March 6

## G. JAY WILLIAMS

The Little Delicatessen Store  
Everything Comes to Him Who Waits  
The Lost Kitten

NEXT—A Cowboy's Strategem—March

## OSCAR C. APFEL

The Corsican Brothers  
The Nurse  
Tony's Oath of Vengeance

NEXT—The Hair Apparent—March 8